STARGATE

by

Dean Devlin & Roland Emmerich

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TITLE SEQUENCE

Slowly we travel over rough groves chiseled into oxidized copper. As we PULL BACK we see a disk, in the center the chiseled EYE OF RA. End title sequence. We DISSOLVE into...

AN ANIMAL'S EYE - PRIMITIVE SKETCH - E.C.U.

Etched on stone, a JACKAL. Another of a GAZELLE, a spear piercing it's skin. Primitive, yet dramatic tribal etchings. The SOUND of ancient CHANTING is HEARD. We REVEAL...

1 A YOUNG BOY 1

Chisels his artwork into the stone ROCKFACE at the edge of this valley. An old MEDICINE MAN, his face painted with bizarre white stripes, CHANTS nearby. The boy abruptly stops his work at the SOUND of distant CRIES. Standing up top he SEES...

2 EXT. NORTH AFRICAN DESERT - HUNTERS - SUNSET 2

A group of HUNTERS returning from a kill march towards a small campsite. The tribes people rushing to greet them.

Super up: North Africa - 8000 B.C.

3 OMITTED 3

4 A BLAZING FIRE - LATER THAT NIGHT 4

silhouetted tribesmen dancing in bizarre animal MASKS. Feet STOMPING. The young Boy stares at the fire, SPARKS rising into the air. We PAN UP to a full moon. Suddenly a PYRAMID * shaped SHADOW crosses over the moon, blotting it out. *

5 INT. TENT - LATER THAT NIGHT 5

The young Boy sleeps. Above him hangs an odd carving that slowly begins to RATTLE. The tent's fabric begins to FLAP.

The Boy's eyes pop open. He HEARS the sounds of a quickly brewing storm. Footsteps. People hurrying, calling out to each other. Suddenly the tent's entrance flap SAILS OPEN. BRIGHT LIGHT pours in through the entrance.

6 EXT. CAMPSITE - NIGHT 6

The Boy exits his tent, staring at the light, intrigued. A storm building all around. Unnatural and eerie.

Panicked, the tribesmen run in fear, racing away from the light. The Medicine man, on his knees CHANTING.

(CONTINUED)

6 CONTINUED: 6

The only one without fear, the boy pushes through them, towards the light. Tents begin to RIP from their posts in the strong GALE WINDS.

As the frightened clan retreats, the Young Boy moves closer and closer to the light, squinting through the blurring sands. A loud ROARING SOUND, building in ferocity.

Through the blinding lights, a strange SHAPE in the sky, growing nearer. Slowly we PUSH into an extreme CLOSE UP of the young Boy s eyes which widen. If we could only see what he sees...

SMASH BLACK OUT:

FADE IN:

7 OMITTED 7

8 THE GREAT PYRAMID - SUNSET 8

A glowing orange setting SUN just above the pyramid's peak. A car drives past.

Super up: GIZA, EGYPT - 1928

9 INT. CAR - SUNSET 9

PROFESSOR LANGFORD and his nine year old daughter CATHERINE, who reads from a thick text book, are RATTLING in the back seat.

10 EXT. DIGGING SITE - GIZA - SUNSET 10

The car SCREECHES to a halt. The passenger door opens and Professor Langford JUMPS out. Catherine follows.

As they make their way down the ravine we slowly reveal the breadth of this work site. Hundreds of Arab men digging away in the sand.

11 FOREMAN TAYLOR 11

Is crouched on the ground dusting off three large TABLETS covered in ancient Egyptian hieroglyphics. Professor Langford walks up behind him, staring in awe.

TAYLOR
Cover stones. We found them this afternoon.

Behind them, Catherine walks over to a small table, examining several other artifacts. She picks up a small GOLDEN SUN DISK; the EYE OF RA emblazoned on a gold disk.

(CONTINUED)

11 CONTINUED: 11

LANGFORD
Amazing. But why did you move them?

Without answering, Taylor leads Langford over to a large digging pit several yards away. Slowly we TRACK across the sand, over to a group of workers struggling to secure ropes onto something hidden beyond our view. Suddenly the ropes grow taut as they begin to lift.

12 LARGE METALLIC RING 12

over twenty feet in diameter. The RING is slowly lifted out of the pit revealing its shape and structure. It doesn't seem to belong to ancient Egypt. And perhaps not even this world.

13 ANGLE - TAYLOR AND LANGFORD 13

As they stare in wonder. Young Catherine squeezes in between the two.

LANGFORD
(whispering)
What is that thing, Taylor?

TAYLOR
I wish I knew.

14 THE RING 14

as it's lifted upright, suspended above them. An amazing sight. Just as it's secured, the workers start YELLING OUT, quickly backing away from the pit. Taylor yells out at them in Arabic, but they scurry away.

Slowly Taylor and Langford approach the pit, looking down into it. They SEE...

15 TWISTED SHAPES 15

of bone and metal, meshed into the solid rock below. A strange metallic jackel shaped helmet looking up at us, crushed into the stone, unearthly and ominous.

CUT TO:

16 EXT. LOS ANGELES - DOWNTOWN SKYLINE - DAY 16

We PAN DOWN from the skyline to a small park. A grey LIMOUSINE makes its way down a small street.

Super up: LOS ANGELES, PRESENT DAY

(CONTINUED)

16 CONTINUED: 16

The limosine comes to a stop and an ELDERLY WOMAN steps out and makes her way across the street. We FOLLOW her as she enters a building marked: ARCHAEOLOGICAL SOCIETY OF AMERICA

17 INT. LECTURE HALL - SAME 17

Testing the microphone, the M.C. adjusts the feedback as he leans close to address a gathering of distinguished Archaeologists.

M.C.
Our next guest speaker today will be an extraordinary young man...

18 PAPERS 18

Clumsily a stack papers are organized atop a man's lap and lifted as the man attempts to make his way out of his seat.

MALE VOICE (O.S.)
(sotto)
Excuse me...pardon me..

M.C.
...He received his MA from the University of Chicago and has his Ph.D. from Heidelberg. Many of you will be familiar with his seminal articles on comparative linguistics of the Afro-Asiatic language group. His new volume on early Hieroglyphics promises to become the standard work upon the subject. Ladies and Gentlemen, Daniel Jackson.

CRASH. The papers TUMBLE to the floor next to the podium. As he leans down to pick them up we SEE for the first time, DANIEL JACKSON, nervously retrieving his belongings.

19 ANGLE - PROFESSORS 19

An older PROFESSOR in the audience leans over to his companion.

PROFESSOR
Ah, another Wunderkind.

COMPANION
I've got socks older than this kid.

Daniel overhears but tries to ignore them.

20 INT. STAIRCASE - SAME 20

The Elderly Woman walks up the elegant stairs nearing the SOUND of Daniel's voice.

(CONTINUED)

20 CONTINUED: 20

DANIEL (O.S.)
In Giza, the Mastaba tombs around the pyramid are covered with hieroglyphics; names, titles of owners, lists of offerings.

21 INT. LECTURE HALL - SAME 21

Daniel reads through his notes as he addresses his audience.

PROFESSOR (O.S.)
Louder!

DANIEL (CONT'D)
Symbols painted everywhere. But in the pyramid, the most incredible structure ever built, there are no writings whatsoever. Anywhere, inside or out. Does that make any sense?

An imposing older man, PROFESSOR THOMAS interrupts.

THOMAS
Mr. Jackson, you've left out the fact that Colonel Vyse discovered quarrymen's inscriptions of Khufu's name written within the Pyramid.

DANIEL
His discovery was a joke. A fraud.

The room ERUPTS in angry dissent.

THOMAS
You can prove that, I hope?

With surprising speed, Daniel draws a series of hieroglyphics on the black board behind the podium. At the back of the room, the Elderly Woman enters, watching Daniel.

DANIEL
This was the cartouche Vyse claimed to have found in the "relieving chambers" above the King's Chamber of the pyramid.

He circles the first symbol (a clear circle with a dot in the middle).

(CONTINUED)

21 CONTINUED: 2

DANIEL (CONT'D)
But this symbol, representing the first consonant in the name Khufu is incorrect. The correct symbol is...

He draws a circle with the center darkened. The Elderly Woman steps further into the room, intrigued.

(CONTINUED)

21 CONTINUED: (2) 21

DANIEL (CONT'D)
And the big time coincidence is that this exact same misspelling appeared in Wilkinson's Materia Hieroglyphica, the very book that Colonel Vyse was using at the time. However, in the very next edition, the publishers corrected this error.
(beat)
Why is it that they can admit their mistake but we refuse to?

As several people begin to get out of their seats and walks out, another PROFESSOR (#2) jumps to his feet, incensed.

PROFESSOR #2
This is ridiculous. I won't sit and listen to this nonsense.

He stands and exits the auditorium. As others in the audience join him, passing the Elderly Woman as they exit.

ELDERLY WOMAN
Excuse me, Mr. Jackson, who do <u>you</u> think built the pyramids?

There is an awkward silence as Daniel searches for an answer.

DANIEL
That's the whole point. I have no idea who built them or why.

A heavy set BEARDED MAN smiles and calls out.

BEARDED MAN
Men from Atlantis?

The audience ERUPTS IN LAUGHTER, cueing more people to stand.

BEARDED MAN (Cont'd)
Or Martians perhaps?!

DANIEL
I didn't say that...

BEARDED MAN
No, but you were about to.

More laughter. Daniel SEES more people filing out. Quickly he tries to organize his notes but is clearly flustered.

(CONTINUED)

21 CONTINUED: (3) 2

DANIEL (CONT'D)
You're missing the point entirely.
(more)

(CONTINUED)

21 CONTINUED: (4) 21

Daniel frantically starts fishing through his documents, looking for a report.

DANIEL (Cont'd)
As we all know, new geological evidence dates the Sphinx back to a much earlier period. Knowing this to be true, we must begin to re-evaluate everything we've come to accept about the origins of Egyptian culture and start over.
(Daniel finds the report)
I've been able to show that a fully developed writing system appeared in the first two Dynasties...

But as Daniel looks up from his material he SEES the last several people left in the room, filing out the back door.

22 WIDE ANGLE - DANIEL AT PODIUM 22

Alone in the room, Daniel stands at the podium. Sadly he slowly closes his text.

DANIEL
Any questions?

DISSOLVE TO:

23 EXT. ARCHAEOLOGICAL SOCIETY - LATE AFTERNOON 23

His books and papers in one hand, his only bag of luggage in the other, a dejected Daniel steps outside. Just as he moves away from the building CRACK, lighting. A DOWNPOUR of RAIN.

Getting soaked, Daniel looks up to the sky as if to say, "What else can happen?" He steps forward just as a tall, imposing soldier, LT. KAWALSKY blocks his path.

KAWALSKY
Dr. Jackson?

Before he can answer, another tough looking soldier, LT. FERETTI comes up from behind. Pinned in, Daniel turns to Kawalsky.

DANIEL (CONT'D)
What is this?

KAWALSKY
Someone wants to talk with you.

(CONTINUED)

23 CONTINUED: 2

Reluctantly Daniel follows Kawalsky over to the waiting limousine. Kawalsky opens the door for Daniel who crawls inside.

24 OMITTED 2

25 INT. LIMOUSINE - CONTINUOUS 2

Dripping wet, Daniel climbs into the back of the limousine only to find the Elderly Woman going through a file of papers and photographs. She holds up a photograph from her file.

(CONTINUED)

25 CONTINUED: 25

CATHERINE
Your parents?

DANIEL
Foster.

CATHERINE
Oh, right. Your real parents died in a plane crash back in... 73?

As the woman continues to read from her file, Daniel notices the GOLDEN SUN DISK hanging from the woman's neck. We realize she is CATHERINE LANGFORD, no longer the child we met in Egypt.

DANIEL
What's this all about?

CATHERINE
A job.

DANIEL
A job? What kind of job?

CATHERINE
Translation. I want to put you to work on some ancient Egyptian hieroglyphics.

DANIEL
I'm gonna go now.

Daniel moves towards the door.

CATHERINE
Go where? You were evicted from your apartment last week.

Daniel freezes, turns back to Catherine, surprised.

CATHERINE (CONT'D)
Your grants have run out, you just blew your last chance at getting work and everything you own is packed into those two bags.

Catherine points to Daniel's bags sitting outside in the pouring rain.

CATHERINE (CONT'D)
You want to prove that your theories are right? This is your chance.

(CONTINUED)

25 CONTINUED: (2) 25

She hands him a stuffed envelope.

DANIEL
What's this?

CATHERINE
Your travel plans.

Suddenly the back door is opens. Disbelieving this entire encounter, Daniel steps out. He turns back.

DANIEL
I'm not big on flying.

CATHERINE
Get over it.

Kawalsky climbs in and closes the door behind him.

25A EXT. ARCHAEOLOGICAL SOCIETY - STREET - CONTINUOUS 25A

Standing out in the pouring rain, Daniel watches the limo drive off. He looks back down at the envelope in his hands.

CUT TO:

26 INT. BOY'S BEDROOM - DAY 26

Slowly we TRACK across this small bedroom, over posters and photographs on the walls. We PAN down to a desk top over to a photograph of a young teenage BOY. As we slowly move past it we find a PISTOL laying on the desk. A HAND reaches out for it, then doesn't take it. *

We FOLLOW the hand back to find a man sitting in a chair by the desk, COLONEL JACK O'NEIL, long hair, six day growth, intense and troubled eyes. *

27 EXT. SUBURBAN NEIGHBORHOOD - DAY 27

A dark sedan with a GOVERNMENT SEAL comes to a stop in front of a lower middle-class suburban house. Two OFFICERS step out and march to the front door of the house. *

As they walk, we SEE a black military FOLDER one of them carries. The first Officer knocks on the door. It opens to reveal, SARAH, mid-thirties, tense. The pain she carries tarnishes her once beautiful face. *

OFFICER #1
Mrs. O'Neil?

SARAH *
Come on in.

(CONTINUED)

27 CONTINUED: 27

Sarah disappears into the house. The two Officers exchange a glance and follow her inside.

28 INT. O'NEIL HOUSE - CONTINUOUS - DAY 28

Immaculately kept, ordered. Sarah moves into the kitchen as the two officers awkwardly make their way inside. *

OFFICER #1
Uh, Mrs. O'Neil, is your husband at home?

She answers from the kitchen where she continues her chores.

SARAH
Yes.

OFFICER #1
Do you think we might be able to speak with him?

SARAH
You can try.

Still she continues to clean in the kitchen. Beat... *

OFFICER #1
And where would we find him?

SARAH
Last door, end of the hall.

29 OFFICER'S P.O.V. - DOWN HALL 29

As they make their way down the hall, they reach a partially * open doorway. Peering in they SEE, a teenage boy's room. * The Officer knocks as they cautiously step inside. *
*
OFFICER #1 *
Excuse me, Colonel O'Neil? We're * from General West's office. *
*
30 REVERSE ANGLE - COLONEL JACK O'NEIL 30 *

O'Neil reaches over and slowly takes the pistol off the desk, * unseen by the approaching Officers. He hides the gun in his * lap. *
*
OFFICER #1 *
Sir? *

O'NEIL
I'm listening.

31 INT. KITCHEN - SAME 31

Sarah carries a box from the kitchen down the hall. She opens a hall closet and places the box inside.

OFFICER #1 (O.S.)
...please understand, we don't know if this "threat" even still exists?

Sarah turns, moves slightly down the hallway.

32 SARAH'S P.O.V. - INTO BEDROOM 32

Through the cracked open doorway Sarah SEES O'Neil, the two soldiers on either side.

OFFICER #2
You'll be completely reinstated. As far as your medical discharge is concerned...

O'NEIL
(in a fog)
Aren't you worried I'm still "unstable?"

OFFICER #1
You don't understand. We don't want you inspite of your condition. We want you because of it.

O'Neil is surprised. He SEES Sarah out of the corner of his eye. Officer #1 leans over and SHUTS the bedroom door. Sarah's eyes fill with pain.

32A EXT. O'NEIL HOUSE - LATER - DAY 32A

The two Officers walk back to their car.

OFFICER #2
Guy's a mess. What happened to him?

OFFICER #1
Kid died. Accidently shot himself.

The get into the car.

OFFICER #2
Jesus.

CUT TO:

33 EXT. MOUNTAIN FOREST - HELICOPTER SHOT - DAY 33

Quickly we SAIL over the treetops through this dense forest area. At the edge of the treeline we FIND a military Sedan driving up the windy mountain road.

(CONTINUED)

33 CONTINUED: 33

SUPER UP: Creek Mountain, Colorado

34 OMITTED 34

35 EXT. GUARDED GATEWAY - DAY 35

The Sedan drives through the gates. As it passes we SEE Daniel riding in the passenger seat.

36 DANIEL'S P.O.V. - MILITARY COMPOUND - SAME 36

A group of MARINES are in the midsts of vigorous training. The Sedan drives past and into a large Tunnel Entrance.

37 OMITTED 37

38 INT. TUNNEL ENTRANCE - SUNSET 38

As Daniel steps out of the Sedan, Lt. Kawalsky comes marching over, grabbing Daniel's bags.

KAWALSKY
Jackson, glad you made it.

Daniel follows Kawalsky into the dark tunnel. They reach a STEEL CAGE and step inside.

39 INT. STEEL CAGE - CONTINUOUS 39

Suddenly with a loud Hydraulic ROAR, the cage quickly DESCENDS DOWNWARD. We WATCH as the cage DROPS down, deeper and deeper.

40 DANIEL'S P.O.V. - THROUGH CAGE 40

Daniel counts the LARGE NUMBERS painted on the shaft walls as they descend. They pass 18, 19, 20...so on. Suddenly Daniel SNEEZES.

KAWALSKY
Cold?

DANIEL
Allergies. Always happens when I travel.

The cage comes to an abrupt STOP. The number reads 28. The two and the eight are separated as the DOORS OPEN.

41 DANIEL'S P.O.V. - UNDERGROUND STRUCTURE - SAME 41

Several sterile hallways lead towards us, active with foot traffic.

42 INT. HALLWAY - TRACKING - CONTINUOUS 42

Daniel follows Kawalsky down the main hallway. Walking out of an open office door is MEYERS, a balding middle-aged civilian who extends his hand to Daniel as they walk.

MEYERS
Mr. Jackson, Dr. Gary Meyers.

DANIEL *
Hi. Where I am?

FEMALE VOICE (O.S)
A nuclear missile silo.

Daniel turns to find BARBARA SHORE, late-thirties, walking up along side him.

SHORE
Don't worry. It's been completely converted. Barbara Shore. The token Astrophysicist on the team.

Kawalsky stops at the end of the hall, opens the door. *

43 INT. LAB - CONTINUOUS 43

Daniel's eyes widen. A large workroom. The walls are covered with charcoal rubbings and photo enlargements of hieroglyphics. On two large tables are various artifacts.

Meyers moves over to the back wall and pulls down a sheet that was covering...

44 THE GIZA TABLETS (FROM THE OPENING) 44

Fastened to the wall. Daniel is truly amazed, hypnotized. Standing near the tablets, Catherine turns to Daniel. *

DANIEL
Where did you find them?

CATHERINE
Giza Plateau. 1928.

DANIEL
I've never seen anything like it.

CATHERINE
Of course you haven't. No one has.
(pointing) *
There are two lines of hieroglyphs. The outer edge has some familiar figures.

(CONTINUED)

44 CONTINUED: 44

She points to a chalk board next to the hieroglyphics that has a loose translation; YEAR 10 OF KING ?, SKY, RA, THE SUN DISK, COFFIN, DOOR TO HEAVEN.

CATHERINE (CONT'D)
And then there is the inner track, here...

DANIEL
Those are not hieroglyphics. They might be some form of Heiratic or perhaps Cuneiform...

CATHERINE
Unlike any ever found before.

DANIEL
And your translation of the outer track is all wrong. What did you use, Budge? Why do they keep reprinting his books?

MEYERS
Mr. Jackson, we used every known technique; decoding and translation computer programs...

Daniel erases the word TIME on the blackboard and replaces it with the word YEARS. Peeved, Meyers steps forward.

MEYERS (CONT'D)
Excuse me.

Catherine stops him, watching Daniel, intrigued.

DANIEL
That's a curious word to use "qebeh." Then an adverbial sedjem-en-ef with the subject in apposition "sealed and buried"...NOT coffin.

Shore walks up next to Kawalsky, together they watch Daniel work quickly re-working the translation.

MEYERS
What are you doing?!

DANIEL
"Forever to eternity" not "for all time." What idiot translated this?

(CONTINUED)

44 CONTINUED: (2) 44

MEYERS
I did.

Daniel steps back from the chalkboard. We SEE he has nearly completed the translation of the top part of the Tablets.

(CONTINUED)

44 CONTINUED: (3) 44

DANIEL
This should read, A MILLION YEARS INTO THE SKY IS RA, SUN GOD. SEALED AND BURIED FOR ALL TIME HIS...

Then Daniel CIRCLES the last word.

DANIEL (CONT'D)
It's not DOOR to HEAVEN . The proper translation is...STARGATE.

There is a stunned beat. They can't believe how fast Daniel can work.

DANIEL (CONT'D)
Alright, now will somebody please tell me why the military is interested in five thousand year old Egyptian tablets?

O'NEIL (O.S.)
My report says, ten thousand.

The group turns to SEE...

45 COLONEL O'NEIL 45

Dressed in full military attire, his hair cropped tight, the Colonel, in sharp contrast to the man we met before, is now the very image of the spit-n-polish soldier.

DANIEL
Ten thousand?

Everyone turns, surprised at this intrusion. Clearly the others in the room do not recognize O'Neil. Kawalsky snaps to attention. O'Neil opens the black folder, removes some papers and hands them over to Kawalsky.

CATHERINE
Excuse me, do I know...

O'NEIL
Colonel Jack O'Neil, from General West's office. I'll be taking over from now on.

CATHERINE *
Kawalsky, what is this? You're in * charge here. *
*
Shocked, Catherine turns to Kawalsky who looks up at the * papers. *

(CONTINUED)

45 CONTINUED: 45

KAWALSKY
Not anymore.

Kawalsky snaps to, saluting O'Neil. Daniel could care less about the changing of the guard and steps forward.

(CONTINUED)

45 CONTINUED: (2) 45

DANIEL
Wait a minute. Ten thousand? Egyptian civilization didn't even exist until...

SHORE
We know, but the sonic and Radiocarbon tests are conclusive.

DANIEL
These are cover stones. Was there a tomb underneath?

SHORE
No. But we found something much more interesting.

O'Neil interrupts, stepping between them.

O'NEIL
Excuse me, but this information has become classified.

MEYERS
(confused)
Catherine, what's going on here?

CATHERINE
I'm not sure.

O'NEIL
From now on, no information will be passed on to non military personnel without my expressed permission.

O'Neil turns and walks out. The group exchange confused glances.

MEYERS
Who was that guy?

CATHERINE
I'll handle this.

Catherine goes running after O'Neil. Meyers and Shore quickly follow behind. Confused, Daniel turns to Kawalsky.

DANIEL
This is ridiculous. What's classified and what isn't? I need context, a point of reference, otherwise what the hell am I doing here? *

(CONTINUED)

45 CONTINUED: (3) 45

KAWALSKY
Sorry, I have my orders.

DANIEL
You always follow orders? Always? *

Kawalsky pauses at the door for a beat.

KAWALSKY
As a matter of fact, I do.

CUT TO:

46 INT. HALLWAY - MOMENTS LATER 46

O'Neil marches down the hallway. From the rear, Catherine rushes to catch up.

CATHERINE
Colonel, just a minute.
(O'Neil stops)
I think you owe me some kind of explanation. I was told I'd have complete autonomy.

O'NEIL
Plans change. Things have gotten too loose around here. You've even brought in another civilian.

CATHERINE
Jackson was approved.

O'NEIL
To translate. That's all.

CATHERINE
This has nothing to do with Jackson, does it? What's this all about? Why'd they bring you in?

At first he doesn't want to answer. Finally he decides to tell her the truth.

O'NEIL
I'm here in case you succeed.

O'Neil turns and walks away.

SLOW DISSOLVE TO:

47 thru 54 OMITTED 47 thru 54

55 INT. LAB - DAYS LATER - NIGHT 55

Slowly we TRACK across the lab. Within the last several days, Daniel has transformed this room from a sterile an ordered laboratory into a total mess. Books, rubbings, torn and crumpled papers litter the room.

We DOLLY over to find a very frustrated Daniel staring up at the tablets, chewing a Snickers Bar, lost in thought. Suddenly his head drops, defeated. He gets up and walks over to the coffee machine, only to find it EMPTY.

55A INT. HALLWAYS - CONTINUOUS 55A

Daniel exits the lab, coffee pot in hand and walks down the empty hallway. He reaches a small water fountain, a GUARD reading a newspaper sits nearby.

DANIEL
Out of coffee.

The Guard goes back to reading his paper. As he flips it up, something on the paper catches Daniel's eye.

55B DANIEL'S P.O.V. - NEWSPAPER - HOROSCOPE 55B

At the top of the paper we see a HOROSCOPE column. Daniel drops the empty coffee pot into the water fountain and moves closer to the paper, staring at it tranfixed.

Along next to title HOROSCOPE we SEE the star constellation ORION printed in a large photograph. Daniel suddenly RIPS the paper from the Guard's hand and takes off running. The Guard just stares at Daniel, confused.

56 MILITARY LIMOUSINES 56

Sliding to a stop. Dust. Doors opening. Stepping out of the limos we SEE half a DOZEN high ranking military OFFICIALS.

57 EXT. MILITARY COMPOUND - TUNNEL ENTRANCE - DAY 57

The group of OFFICIALS move towards the tunnel entrance. As they march we see that they surround GENERAL WEST, mid 40's. The group disappears inside.

58 INT. SILO - HALLWAY - SAME - DAY 58

Kawalsky leads Daniel, who carries a stack of papers, down the hall. Kawalsky stops, opens a door marked BRIEFING ROOM. Daniel enters.

59 INT. BRIEFING ROOM - CONTINUOUS - DAY 59

The Briefing room is packed; O'Neil, Catherine, Meyers, Shore and all the OFFICIALS we saw entering the compound. At the center of conversation is General West.

Daniel clearly wasn't expecting such an audience.

CATHERINE
Daniel, I'd like you to meet General West.

GENERAL WEST
So you think you've solved in fourteen days what they couldn't solve in two years?

Surprised, Daniel turns towards Meyers and Shore.

DANIEL
Two years?

Catherine nods for Daniel to go ahead. Daniel takes his place at the head of the long conference table. He unfurls a large celestial map. Daniel circles one of the constellations.

DANIEL (CONT'D)
What you had believed to be words were in fact star constellations. This is the symbol for Orion. Though drawn slightly different, it's identical to one of the symbols on the Tablets within the cartouche. *

The scientists exchange interested looks. Daniel draws the cartouche.

DANIEL (CONT'D)
These constellations were placed in a unique order, forming a map. Seven points to outline a course to a destination. In order to find that destination in any three dimensional space we need six points to determine an exact location. *

Daniel draws the six points on a pre-drawn computer schematic of a three dimensional space. *

DANIEL (CONT'D)
Those points are given to us in the form of star constellations. *

(CONTINUED)

59 CONTINUED: 59

GENERAL WEST
You said you needed seven points?

DANIEL
Six for our destination, but to chart a course we must have a point of origin.

Daniel marks a spot off the chart and draws a line from it to the chart.

MEYERS
But there are only six symbols in the cartouche.

(CONTINUED)

59 CONTINUED: 59

DANIEL
The point of origin is not inside the cartouche but below it, here.

Daniel circles a small symbol at the base of the cartouche.

DANIEL (CONT'D)
A pyramid with the sun directly above it. The seventh symbol. This is the point of origin. *

There is a long silence. Daniel waits for a response. It is long in coming.

CATHERINE
(sly smile)
He did it.

DANIEL
Did what?

MEYERS
But there's no symbol like that anywhere on the device.

SHORE
Perhaps some other kind of representation?

DANIEL
What device?

Catherine turns to O'Neil and General.

CATHERINE
You'll have to show him. Perhaps he can identify it.

DANIEL
Would someone please tell me what's going on?

The General thinks a moment.

GENERAL WEST
Show him.

Kawalsky walks over to the back wall. He pushes a large BUTTON. Suddenly the whole WALL SLIDES AWAY revealing a huge bay window looking out at a much larger room below.

Surprised, Daniel turns. As Daniel walks over to the window we PUSH IN TO SEE...

60 MISSILE SILO - DANIEL'S P.O.V 60

Through the window we can see the converted missile silo packed with high tech equipment. In the center of all this technology sits...

61 THE METALLIC RING 61

This ring, the same one found in Egypt over sixty years ago, now seems to be part of one gigantic functioning machine.

DANIEL
What the hell is that?

CATHERINE
Your "Star Gate."

62 INT. SILO - MOMENTS LATER 62

This room looks like "mission control." Catherine escorts Daniel into the control booth and leads him to a MONITOR that shows a detail of the symbols written on the star gate.

63 MONITOR - STARGATE 63

Daniel stares at the screen, watching the symbols pass as the ring slowly rotates.

CATHERINE
We know it's some kind of doorway. *
We tried using the symbols before *
but we never knew about the
seventh sign.

DANIEL
Hold it!

Catherine turns, signals for the StarGate to stop spinning. Daniel walks closer to the monitor.

64 MONITOR - STARGATE - E.C.U. - SYMBOLS 64

Lifting a black marker, Daniel draws the symbol he found below the cartouche OVER a symbol on the screen. Clearly this is the other representation of the same sign.

MEYERS
That's it. Right in front of us
the whole time.

Catherine picks up a phone. Above we SEE General West picking up a phone from behind the observation glass. He nods. Catherine hangs up.

(CONTINUED)

64 CONTINUED: 64

CATHERINE
(announcing)
Let's try it.

Over a Mic, Shore gives instructions to two TECHNICIANS who program the ring to TURN, aligning the sides. Each section stopping at a particular sign, matching the cartouche.

Several ARMED GUARDS suddenly surround the star gate, protecting it, from what, we don't know. As each symbol aligns on the StarGate, an audible HUM increases in intensity. The room begins to VIBRATE. Daniel is amazed. *

DANIEL
Incredible.

A coffee cup begins to rattle, coffee swishing over it's edge. The lights in the room begin to FLICKER as the humming amplifies. The window pane to the control booth SHAKES, ready to crack.

CATHERINE
(to Daniel)
This is as far as we've ever been able to get.

They turn back towards the StarGate just as the Seventh Symbol is matched up. Everyone in the silo is locked onto the gate, frightened and curious. The gate begins to GLOW in BRILLIANT WHITE LIGHT.

Across the center of the ring a strange fluid MEMBRANE appears, shimmering. Suddenly the fluid SPLASHES OUT, into the silo. Technicians rush away. Just as the liquid extends out into the room, it's quickly SUCKED BACK into the ring.

As the liquid is vacuumed into the ring, it leaves behind a strange undulating TUNNEL OF FLUID AND LIGHT.

Suddenly several computers in the back of the control booth ACTIVATE, lights flashing, buzzing. Shore examines the readouts.

SHORE
It's guiding itself. Can you believe this?!

Technicians rush to deal with all the input. Shore turns around to SEE...

65 MAP ON THE BACK WALL OF THE CONTROL ROOM 65

A detailed schematic of the Universe. A small red laser CROSS HAIR begins to trek across the map, leaving Earth and traveling across the galaxy, stopping at the far end of the screen.

SHORE
My God, the beam has locked onto a point on the other side of our Galaxy!

TECHNICIAN #2
It has mass. Could be a moon or large asteroid.

DANIEL
Where are we on that map?

CATHERINE
Blue dot.

The flashing BLUE DOT is all the way on the OTHER SIDE of the screen, lower right corner.

CATHERINE
That's right, Daniel. The other side of the known Universe.

GENERAL WEST
(filtered through microphone)
Release the Probe.

The crew finishes their last preparations and rushes away from a small PROBE sitting on the ramp.

SHORE
Initiate count down.

A COMPUTER COUNTDOWN begins. Suddenly the PROBE STARTS TO MOVE. The PROBE moves tank-like across the ramp heading directly into the center of the RING. As the countdown reaches the end, the PROBE moves INTO THE RING.

There is an audible POWER SURGE as the membrane begins to RIPPLE. BLINDING WHITE LIGHT flashes from the RING. Daniel and the others cover their eyes.

Suddenly the probe MELTS into the membrane and is VACUUMED quickly down into the tunnel. The image is startling, no one has ever seen anything like this. With baited breath, the entire crew remains motionless, waiting.

(CONTINUED)

65 CONTINUED: 65

DANIEL
(whispered to Catherine)
What's happening now?

CATHERINE
We're waiting to see if it can send back data through the gate.

A bank of computers suddenly IGNITES, lights flashing, a buzz of activity.

MEYERS
Something's coming in!

Technicians race to aid the computers. The others CHEER.

CATHERINE
It's encrypted digitally and compressed. It will take a few minutes to decode it.

Shore adjust the console in front of her.

SHORE
Signal's growing weaker.

MEYERS
Increase receiver sensitivity.

More Technicians rush to adjust their equipment.

DANIEL
How long have you guys been working on this?

CATHERINE
My father found it in 1928. The Egyptian government confiscated it and didn't release it until '84.

SHORE
Signal's dying. Thirty percent. Twenty percent. Five.

Suddenly the ring TURNS ON IT'S OWN and SHUTS DOWN.

SHORE
Signal's gone.

CATHERINE
Did we get it?

Meyers checks with several technicians, turns back and smiles.

(CONTINUED)

65 CONTINUED: (2) 65

MEYERS
We got it!

The whole room explodes with CHEERS. The technicians and crew members hug each other, congratulating one another. Meyers rushes over to Daniel shaking his hand, enthusiastically.

MEYERS
Congratulations. I mean it.

Unlike everyone else, Daniel remains incredulous.

DANIEL
You're planning on going through? *

CATHERINE
That's what this was all about.

SHORE
Well, let's see it!

Suddenly a group of soldiers move into the control booth, blocking their access to the main computers. As Meyers moves towards the computers, a guard stops him.

MEYERS
What's going on here?

The phone RINGS. Catherine picks it. Catherine's expression darkens. Slowly we PAN UP to the observation window. Unheard by us, O'Neil finishes his conversation with Catherine. Slowly the wall LIFTS back up, COVERING the window. Catherine hangs up the phone and turns back to her cohorts. *

CATHERINE
They're sending us all home. He said they're taking over from here. *

SHORE
What?!

Everyone is shocked as the armed guards begin dismantling the equipment and remove several pieces from the computers. Done, they turn and exit the room.

MEYERS
They can't do this!

CATHERINE
They just did.

(CONTINUED)

65 CONTINUED: (3) 65

Sadly she turns away, trying to hide her disappointment. Daniel can't believe it. He turns and looks at the crestfallen faces around him. With a strange resolve, Daniel storms out.

66 thru 67 OMITTED 66 thru 67

68 INT. HALLWAY OUTSIDE BRIEFING ROOM - CONTINUOUS 68

Daniel comes rushing up the hallway, catching up with O'Neil.

DANIEL
Why are you firing all these people? Is this about "information?" How do you think you'll keep this quiet after what we've all just witnessed, what I've just witnessed? I don't know if they've signed something but I've signed nothing. What's to keep me from talking?

O'NEIL
Go right ahead.

O'Neil stops, turns and gets in Daniel's face.

O'NEIL (CONT'D)
But do me a favor, when you're on that bus back home tomorrow and you stop off to pick up a hamburger, grab the latest tabloid and read the story about the alien baby born with the head of a frog and the body of a man. When you're done, ask yourself if you believe it.

Daniel's stung, realizing. He changes tact.

DANIEL
Please keep me on this project. I've spent seventeen years studying the origins of Egyptian culture.

O'NEIL
I appreciate that but the decision has been made.

DANIEL
By whom?

(CONTINUED)

68 CONTINUED: 68

O'NEIL
Military intelligence.

Daniel can tell he's getting the runaround and doesn't like it.

DANIEL
A contradiction in terms.

O'NEIL
You don't know how right you are.

(CONTINUED)

68 CONTINUED: 68

Impassive, O'Neil turns and walks away.

DANIEL (Cont'd)
I've gambled my reputation and dedicated my life to this. What have you dedicated your life to, Colonel?

The Colonel stops, dead.

O'NEIL
I know what I've dedicated my life to. I just don't know why. *
(cold) *
Pack your bags and get off this base.

GENERAL WEST (O.S.)
Just a second.

O'Neil and Daniel spin to see General West standing behind them.

GENERAL WEST
We just might need him.

CUT TO:

69 OMITTED 69

70 MONITOR - PROBE'S P.O.V. - DARKLY LIT ROOM 70

The monitor lights up and through static-filled video we see the interior of some architectural STRUCTURE.

WIDEN TO REVEAL:

71 INT. BRIEFING ROOM - LATER - DAY 71

Daniel stands in front of the large wall sized monitor at the edge of the room. Behind are the military officials, Kawalsky and O'Neil. The image slowly rotates, panning around the room across stone walls. Soon we pass over another STARGATE, fully powered.

GENERAL WEST
This is the information the probe sent back to us. Freeze and enhance.

The image FREEZES. Digitally the image is ENHANCED as we artificially ZOOM closer, detailing the ring of the Star Gate. Fascinated, Daniel moves closer.

(CONTINUED)

71 CONTINUED: 71

ASSISTANT LIEUTENANT
The readouts tell us it's an atmospheric match. Barometric pressure, temperature and most importantly oxygen.

DANIEL
The markings...they're different.

GENERAL WEST
(to O'Neil)
We may have to abort. This whole project is for nought without a reconnaissance mission.

ASSISTANT LIEUTENANT
Once on the other side, we'd have to decipher the markings on their gate and, in essence, dial home in order to bring them back. It's like a fax machine.

GENERAL WEST
But with this new information, I don't see how we could do that.

Daniel turns, interrupts.

DANIEL
I can do it.

Everyone's attention turns back to Daniel. Even Kawalsky steps forward. After a long beat.

KAWALSKY
Are you sure?

DANIEL
Yes. Positive.

All eyes turn to General West.

GENERAL WEST
Fine. Your on the team.

71A INT. SECURED STORAGE ROOM - LATER 71A

O'Neil stands in the semi-darkened room staring at something intensely. Behind him General West enters.

(CONTINUED)

71A CONTINUED: 71A

O'NEIL
You realize this complicates things. *

GENERAL WEST
That's why I wanted you, Jack. *

General West moves up next to O'Neil. As he moves up along side we see for the first time what they are staring at...

71B ROCK FRAGMENT 71B

The same section of rock found at the digging pit in the opening scene, BONE and METAL meshed into stone. Frightening and eerie.

GENERAL WEST
Then you're on your own.

The General turns and leaves. O'Neil keeps staring, especially at the piece of metallic Jackal Headdress. Clearly O'Neil is troubled.

CUT TO:

72 INT. HALLWAYS 72

A trunk is CLOSED, sealed. Boxes, equipment and personnel are being shipped out. Among the busy foot traffic we see Meyers and Shore sadly walking out carrying their suitcases.

73 EXT. COMPOUND - HANGER - EARLY MORNING 73

Personnel busses are loaded, people stowing their belongings. Trucks packed with boxes of equipment.

74 INT. LAB - SAME 74

Daniel is buttoning the final button on his standard military issue combat uniform. Daniel turns to find Catherine standing in the doorway. Catherine walks over to Daniel, taking something out of her pocket.

CATHERINE
This was found with the Star Gate.
It always brought me luck.

She opens her hand, exposing the SUN DISK necklace.

DANIEL
I couldn't...

Lifting the necklace, Catherine puts it on a grateful Daniel.

(CONTINUED)

74 CONTINUED: 74

CATHERINE
Bring it back to me. *

75 INT. TUNNEL ENTRANCE - MOMENTS LATER 75

Through the busy traffic of people making their way out we SEE the silhouetted figure of Catherine walking away from us.

76 INT. HALLWAY - SAME 76

O'Neil marches towards the anxious and concerned faces of our away squad; Kawalsky, five SOLDIERS (We recognize these soldiers from Daniel's arrival) and Daniel. There's a long tense pause. Finally... *

O'NEIL
Does anyone want to say anything before we go?

SNEEZE. Everyone turns down the line looking at Daniel who wipes his nose with a Kleenex. *

77 INT. SILO - CONTROL ROOM - MORNING 77

A buzz with activity. Technicians making final adjustments. *

TECHNICIAN
Initiate commencement sequence.

We MOVE up from the computer console to a MONITOR where we see a detail of the RING as it begins to TURN. We RACK FOCUS through the glass to the Star Gate. In front of it we SEE a WHEELED VEHICLE getting packed with equipment. *

TECHNICIAN
(filtered through speaker)
Cameras on.

VIDEO CAMERAS spin from every angle of the silo, focusing on the Star Gate. As we PAN UP from the multitude of cameras we stop at...

78 ANGLE - OBSERVATION WINDOW - GENERAL WEST 78

Watching the activity below, the General sees the away squad, led by O'Neil as they march into the silo.

79 INT. SILO - SAME 79

The squad walks over to the ramp. Four SOLDIERS move over to the wheeled venicle, escorting it as it slowly moves up the ramp. * *

(CONTINUED)

79 CONTINUED: 79

With three of the symbols already LOCKED IN, the Star Gate continues to ROTATE.

The squad follows the vehicle up the ramp. Daniel looks up at the spinning Star Gate and swallows hard.

TECHNICIAN
Last sequence initiated.

80 THE SEVENTH SYMBOL 80

Begins its turn. We FOLLOW IT as it slowly moves into place.

81 GENERAL WEST'S P.O.V. - DOWN INTO SILO 81

The team stands below in the now empty silo, preparing to enter the ring. General West picks up the microphone.

GENERAL WEST
Begin final evacuation.

82 INT. CONTROL BOOTH - SAME 82

As the last of the technicians leave, the ENTRANCE DOORS to the Star Gate room and control booth slowly SHUT and LOCK.

83 INT. OBSERVATION BOOTH - SAME 83

General West presses a button and the wall covering SEALS UP over the window. The General turns and exits.

84 THE SEVENTH SIGN 84

locks into place. The MEMBRANE forms over the ring, the TUNNEL appears again.

85 INT. HALLWAYS - SAME 85

General West, joined by his men, marched down through the elaborate hallways. Doors SHUTTING and SEALING behind them as they march.

86 INT. SILO - SAME 86

The Vehicle hits the top of the ramp and enters INTO THE RING. Daniel stares in wonder at the sight. The entire vehicle and the men alongside EVAPORATE into the ring's center.

87 EXT. COMPOUND - SAME 87

The last to leave, General West and his men exit the tunnel entrance and two HUGE CONCRETE DOORS begin to MOVE, closing.

88 INT. SILO - SAME 88

Stoic, O'Neil is the first to march through after the vehicle. He steps into the ring.

Kawalsky turns back to the Soldier behind him. They exchange apprehensive looks. Kawalsky turns back and walks in. The * Soldier crosses himself and steps inside, revealing...

89 DANIEL 89

His heart in his throat, Daniel stares at the ring.

90 INT. TUNNEL ENTRANCE - GENERAL WEST - SAME 90

Through the closing doors we SEE General West looking back just as the two gigantic doors SEAL CLOSED, blackout.

91 INT. STARGATE ROOM - SAME 91

Daniel shuts his eyes and steps into the beam.

92 DANIEL 92

Before our eyes we SEE Daniel broken down to the molecular level...

...he enters another dimension. A fourth dimension...

...traveling over millions of light years outside of our own time continuum...

...we then enter a gigantic black space, floating...until a sun-like light RUSHES towards us, engulfing us...

...the screen BURNS to COMPLETE AND TOTAL WHITE...

Slowly out of the bright white light, a face forms. Molecules rush together. It's Daniel, covered with frost, dropping down to his knees, clutching himself in pain.

WIDEN TO REVEAL:

93 INT. PYRAMID - STARGATE ROOM - SAME 93

In a pool of light beneath the Star Gate on the other side (exactly like the one on Earth), Daniel is curled up, freezing cold. HANDS reach out for him. Panicked, Daniel knocks them away.

KAWALSKY
Jackson, you alright?

O'NEIL
Calm down, Jackson, it's over.

(CONTINUED)

93 CONTINUED: 93

Squinting through the bright light, Daniel can just make out the shapes of the other members of the squad, scattered around the room in various states of recovery.

Coughing, squinting and shaking off the cold, the team comes together. Suddenly the Star Gate begins to TURN on its own. * As it STOPS the light at the ring's center SHUTS OFF. TOTAL BLACKNESS.

A FLARE ignites. Adjusting to the new light we SEE O'Neil holding the flare, checking his men.

O'NEIL
Everyone alright?

Slowly the squad nods. One soldier, LT. FERETTI, shakes it off.

LT. FERETTI
(sarcastic)
What a rush.

Daniel lifts himself up, dazed. A second flare is LIT. * Daniel scans the room, spotting the Star Gate. We SEE that * we are in a massive stone surrounding. Behind Daniel the * squad gathers equipment. *

One soldier, FREEMAN, attaches a light to a harness mounted VIDEO CAMERA, while BROWN slips on a back pack connected to a receiving DISH for collecting technical data. Brown checks a readout monitor attached to the back of his arm.

O'Neil moves over to a doorway leading to a short hallway. He looks down the hallway and turns back to the squad.

O'NEIL
Feretti, take point. First team.

Feretti lifts his rifle. He and another Soldier lead Brown through the doorway. Kawalsky and another Soldier move across from O'Neil.

O'NEIL
Kawalsky, cover the rear.

Kawalsky nods as O'Neil moves through followed by the soldier. Freeman adjusts his camera harness and follows. Kawalsky turns back to Daniel.

KAWALSKY
(whisper)
Jackson!

Daniel spins, nods and follows.

94 INT. HALLWAYS/MEDALLION ROOM - CONTINUOUS 94

Slowly the squad makes it's way through the dark hallway and across this small room. Brown checks his readout on the move.

O'Neil and his team move quickly through, followed by Daniel who stops, noticing something. He reaches forward and grabs Freeman, turning his light down to the floor.

95 DANIEL'S P.O.V. - MEDALLION 95

We see a large round MEDALLION on the floor. Tilting Freeman's light we look up to find a similar object on the ceiling above.

Daniel doesn't know what to make of it. Annoyed, Freeman shakes himself lose from Daniel and moves on.

96 BLACKNESS - HALLWAY 96

Two small blue-ish flares ROLL towards us. Together they illuminate this GRAND GALLERY (a larger hallway leading upwards). Below us we see Feretti's face as he peers upwards, entering with his team.

97 OMITTED 97

98 DANIEL 98

at the rear, stares at the surroundings. Somehow it all seems familiar to him.

99 RAMPWAY TOP - CONTINUOUS 99

At the top of the rampway, the hall LEVELS off to a short hallway leading to another chamber. As the team arrives, they gather together awaiting instructions.

100 TEAM'S P.O.V. - DOWN HALLWAY 100

Ahead of them, LIGHT can be SEEN in the next chamber, perhaps leading outside. Brown, Feretti and another soldier move ahead of the rest, heading into the next room.

101 INT. ENTRANCE HALL - CONTINUOUS 101

A much larger hallway filled with huge pillars. Feretti peels off to one side, the other soldier taking position across from him. Brown steps into the room, taking readings.

102 TEAM'S P.O.V. - BROWN 102

Silhouetted at the end of the hall, in the next room. Brown turns back to us.

(CONTINUED)

102 CONTINUED: 102

BROWN
(off his readout)
Conditions are similar to inside. Radiation, electromagnetic and other exposures, normal.

The rest of the team moves onward.

103 INT. ENTRANCE HALL - CONTINUOUS 103

Cautiously the team makes its way through this huge room, rotating positions, moving pillar at a time. Again, Brown and Feretti are the first to reach the doorway leading outside.

Checking his readings, Brown turns back and gives the okay sign. The team follows.

104 OMITTED 104

105 DANIEL'S P.O.V. - EXITING ENTRANCE HALL - DAY 105

Following closely behind O'Neil, Daniel slowly makes his way through the doorway out into the bright sunlight. Daniel find himself on a large platform surrounded by SAND DUNES.

Ahead of him he SEES the soldiers who've taken defensive positions across the platform and Brown and Freeman who are amazed as they record all they survey.

106 EXT. ENTRANCE PLATFORM - DAY 106

We see the entire team positioned across this mammoth structure. O'Neil turns to Kawalsky and Feretti.

O'NEIL
I want to see where the hell I am. Kawalsky, Feretti, secure the base of this ramp. I'm going to take a look around.

DANIEL
I'll go with you.

O'Neil ignores Daniel as he follows Kawalsky and Feretti down the long ramp into the sands.

107 ANGLE - ENTRANCE RAMP 107

At the base of the ramp stands two LARGE OBELISKS. Kawalsky and Feretti take positions on either side of the OBELISKS. O'Neil and Daniel follow down the ramp and into the sand.

(CONTINUED)

107 CONTINUED: 107

Behind them, Freeman marches down with his camera. As he nears the base of the ramp he LIFTS his camera to get a better look at the structure they've just left. Slowly he moves away from his eyepiece.

FREEMAN
Holy shit!

108 ANGLE - DANIEL AND O'NEIL 108

climb the dune across from the obelisks. Winded, Daniel reaches the top long after O'Neil.

As Daniel catches his breath he turns to see what O'Neil is looking at. Daniel is stunned, speechless.

109 DANIEL'S P.O.V. - THE PYRAMID 109

Just like the great one of Egypt, only BIGGER and without any decay. Glorious and breathtaking.

Looming just beyond the pyramid we see THREE SUNS in the sky bearing down on us. Thrilled, exhilarated and frightened, O'Neil and Daniel stands there in total awe. Too overwhelmed to speak. Finally...

DANIEL
(thrilled)
I knew it!

O'Neil shoots him a look. Overjoyed, Daniel just stares at the horizon, filled with wonder.

DISSOLVE TO:

109A EXT. DESERT VISTA - WIDE SHOT - LATER - DAY 109A

Dunes stretching out for as far as the eye can see. The pyramid a small lonely shape in an expansive empty dessert.

109B EXT. PYRAMID ENTRANCE - DAY 109B

Brown rolling a small device over the sand collecting samples. In quick cuts we SEE all the men using a variety of equipment to gather data in and around the pyramid.

110 ANGLE - OBELISKS 110

Kawalsky and Feretti move over to meet O'Neil.

KAWALSKY
Quarter mile perimeter survey nearly complete, Colonel. *
*

(CONTINUED)

110 CONTINUED: 110

O'NEIL
(checking his watch)
Wrap it up and move everyone back inside. I want you people back through within the hour.

KAWALSKY
(joking)
You're coming with us aren't you, Sir?
(no response)
Sir?

O'Neil ignores him and moves away. Kawalsky and Feretti exchange confused glances.

110A OBELISKS - DANIEL 110A

Daniel is inspecting the Obelisks. O'Neil marches over.

O'NEIL
Jackson, back inside. Start working on the StarGate.

DANIEL
I need more time. There's bound to be more structures here, traces of civilization...

O'NEIL
Not this trip. Just get back there and re-establish contact.

Cautiously, Kawalsky and Feretti walk over.

DANIEL
It's not that easy. This is a replica of the great pyramid of Giza. *

O'NEIL
So what?

DANIEL
We're not going to find any hieroglyphic inscriptions, or carved relief. We need to look around more...

O'Neil steps close to Daniel.

(CONTINUED)

110A CONTINUED: 110A

O'NEIL
Your job is to re-align the StarGate. Can you do it or not?

(CONTINUED)

110A CONTINUED: (2) 110A

There s a long pause as Daniel decides to answer.

DANIEL
I can't.

O'NEIL
Can't or won't? Don't bullshit me.

Kawalsky steps in front of Feretti, interrupting.

KAWALSKY
What's the hell is going on here?

DANIEL
I can decipher the symbols. But I need to know the order of alignment. They marked the co-ordinates on tablets back on Earth, there must be something like that here. I just have to find it.

KAWALSKY
Find it!? You didn't say you'd have to find anything! That wasn't the deal!

O'NEIL
Lieutenant.

FERETTI
So we're stuck here. Great.

KAWALSKY
You lying son of a bitch.

Kawalsky SHOVES Daniel, hard.

O'NEIL
Lieutenant!

Kawalsky freezes. There is a long tense moment as Kawalsky finally eases off.

O'NEIL
Set up base camp down here. Organize our supplies.

KAWALSKY
But Colonel...

O'NEIL
You have your orders.

(CONTINUED)

110A CONTINUED: (3) 110A

Reluctantly Kawalsky turns and leaves, Feretti in tow. Daniel stands up behind O'Neil who turns back to him.

(CONTINUED)

110A CONTINUED: (2) 110A

O'Neil turns and looks at Daniel, cold.

O'NEIL
You've just endangered everyone's life but mine.

After a pregnant beat, O'Neil turns and walks away.

CUT TO:

111 A HAMMER 111

Slams down against a large tent SPIKE.

112 EXT. BASE CAMP - LATE AFTERNOON 112

Sweating under the intense head, Brown and Freeman unpack some the equipment. A shirtless Feretti ties down the cover tent; a larger tent shading several smaller tents beneath.

FERETTI
I can't believe we're stuck here.

FREEMAN
Knock it off, Feretti. Quit being such a Doomsayer.

BROWN
Yeah, if we're not back soon, won't they just turn the gate back on from the other side?

FERETTI
It doesn't work that way. If we don't turn it on from here, we're screwed. I'm telling you guys, we aren't going anywhere!

Feretti spots Daniel, below, struggling with a heavy box as he exits the pyramid. Pissed, Feretti takes out his frustration on another tent post, SLAM.

113 OMITTED 113

114 INT. STARGATE ROOM - SAME 114

O'Neil moves over to the wheeled vehicle, lifting off the last crate. He reaches into his pocket and produces a strange looking TOOL. Kawalsky enters.

KAWALSKY
Base camp is up, Sir.

(CONTINUED)

114 CONTINUED: 114

O'Neil cooly palms the tool, hiding it and turns around. He nods aprovingly to Kawalsky.

KAWALSKY (cont'd)
I want to apologize for losing my cool. There's just so much happening here that I don't understand...

O'NEIL
So what?

KAWALSKY
It's just...

O'NEIL
Apology accepted. Dismissed.

Kawalsky snaps to, and exits. Once gone, O'Neil takes the tool, placing it into the floor boards of the vehicle. As he maneuvers the tool, a section of the floor COMES OFF, revealing a hidden compartment below. O'Neil reaches in and removes two heavy, SOPHISTICATED LOOKING DEVICES.

Placing the Devices on the floor, he adjusts something on them, connecting the two pieces together. Joined, he opens a common LID, exposing a small button.

As he presses it, a square electrical "KEY" POPS UP. O'Neil pockets the "KEY" and shuts the lid, locking it.

115 BASE CAMP 115

Daniel struggles up the last few steps of the hill He DROPS his cargo down, with a THUD. Irritated, Feretti rushes over and opens the box, revealing DOZENS OF WEAPONS. Feretti checks the weapons for damage. *

Daniel wipes his brow staring up at the multi-suns. One by one, Daniel goes through the many pockets of his vest, casually tossing aside their contents as he searches for something. The last pocket emptied, Daniel gives up. *

DANIEL
Great. Everything but sun block. *

Feretti replaces a pistol back in the box and turns toward Daniel, disgusted. *

FERETTI
Don't you have something you should be doing?

(CONTINUED)

115 CONTINUED: 115

Feretti lifts a large duffel and HEAVES it at Daniel, knocking him over. The duffel rolls from his hands and all his BOOKS go TUMBLING DOWN the other side of the dune.

Feretti smiles to Brown as Daniel reluctantly gets up and climbs down the dune after his belongings.

116 LOWER DUNE - CONTINUOUS 116

Daniel makes his way clumsily down the sand, his books are scattered everywhere. As he reaches over to pick up the empty duffel, he SEES...

117 HOOF PRINTS 117

in the sand. Deep set prints, walking around the next dune. Daniel can't believe it. Slowly he follows the tracks.

118 BASE CAMP - SAME 118

O'Neil arrives carrying the last crate. He looks around, turns to Feretti.

O'NEIL
Where's Jackson?

The Soldiers exchange a glance.

FERETTI
He dropped his stuff. I think he went to pick it up.

Feretti points in the direction Daniel went. O'Neil signals Brown and Kawalsky to follow him.

119 LOWER DUNE - CONTINUOUS 119

O'Neil finds the books and bag scattered down the sand. Across from it several tracks, the beasts' and Daniel's. O'Neil shoots a disapproving look over to his men.

120 SAND DUNES - SAME 120

As Daniel reaches the top of the next dune he sees something. He crouches low, not to be seen.

121 DANIEL'S P.O.V. - MASTADGE 121

Climbing beyond the next dune we SEE a large hairy BEAST. A strange cross between a Mammoth and a Buffalo, (called a MASTADGE). Daniel is awestruck.

Cautiously Daniel makes his way towards it. He notices * something on the head and neck of the Mastadge; A HARNESS.

(CONTINUED)

121 CONTINUED: 121

He reaches into his pocket and pulls out a SNICKERS BAR. He peels it and shows it to the Mastadge.

DANIEL
Hungry?

With its great nostrils, the Mastadge SNIFFS the air. Slowly the Mastadge moves closer to Daniel. Carefully, Daniel lifts * the bar, closer to the animal's mouth. We RACK FOCUS TO:

122 ANGLE - O'NEIL, BROWN AND KAWALSKY 122

As they come over the top of the next dune, spotting Daniel. Kawalsky and Brown lift their weapons.

O'NEIL
Don t feed it!

Daniel turns, sees O'Neil but ignores him. The Mastadge sticks out its MASSIVE TONGUE and LICKS the Snickers Bar. Daniel, nervous, drops the bar. The Mastadge leans down and picks it up with its teeth. Daniel smiles, reaches out and * PETS the Mastadge. Daniel turns to O'Neil, yells over to him.

DANIEL
Look, it's got a harness. It's domesticated. See?

Daniel lifts one of the reins attached to the harness and shows it to O'Neil. O'Neil signals his men to lower their rifles.

DANIEL (CONT'D)
You're a good old boy, aren't you.

The beast seems to respond. Daniel smiles as he runs his hand over the Mastadge's head. But when Daniel's hand touches the beasts EARS, it REARS UP, ROARING.

The Mastadge JUMPS UP onto its back legs. His reins gets caught around Daniel's leg. Screaming the Mastadge KICKS and TAKES OFF RUNNING! Daniel gets DRAGGED OFF along with the beast.

O'Neil and the Lieutenants lift their weapons but the animal is too FAST. They watch as Daniel gets DRAGGED up and over the next sand dune DISAPPEARING from sight.

KAWALSKY
(yelling)
Let go of it! *

(CONTINUED)

122 CONTINUED: 122

Frustrated, they lower their guns and take off after them.

123 ANGLE - DANIEL AND MASTADGE 123

Daniel is DRAGGED, screaming as he's pulled. Twisting and bumping. His mouth filling with sand.

124 ANGLE - O'NEIL, KAWALSKY AND BROWN 124

Huffing and puffing as they climb the top of the next dune. Getting Daniel back in sight, they SEE how fast the Mastadge is.

125 WIDE SHOT - DESERT 125

Daniel is PULLED AWAY farther and farther from O'Neil who chase from behind. No match for the speeding beast, the distance between them grows.

126 OMITTED 126

127 O'NEIL, BROWN AND KAWALSKY 127

Come running over a dune, guns raised. Suddenly they slow * down as they SEE Daniel, laying in a heap, the Mastadge standing over him. They keep their weapons trained on the * beast as they approach from a distance.

128 ANGLE - DANIEL AND MASTADGE 128

Daniel spits out a mouthful of sand as the Mastadge leans over and begins to LICK HIS FACE.

DANIEL
Argh! Get your stinking breath away from me!
(yelling back to O'Neil)
Somebody help me!

Finally O'Neil and his men arrive, but to Daniel's surprise, O'Neil PASSES right by him, lowering his gun.

Daniel looks up, spits out the sand in his mouth. He stands up and he and the others join O'Neil at a nearby ledge. He finally sees what O'Neil sees...

129 DANIEL'S P.O.V. - TEN THOUSAND PEOPLE 129

Thousands of dark skinned PEOPLE populating the dune valleys below. Humans, like on Earth, seemingly out of place and time.

(CONTINUED)

129 CONTINUED: 129

At the base of huge dunes we see gigantic MINING PITS. * Covered with thick DUST, their faces barely recognizable as * human.

130 ANGLE - DANIEL AND THE OTHERS 130

Amazed, they can't believe what they're seeing. O'Neil lifts * a pair of binoculars, scanning the area.

130A O'NEIL'S P.O.V. - THROUGH BINOCULARS - MINING AREA 130A

Spread across the sands, we SEE these people involved in back * breaking labor. Suddenly a worker in the foreground turns and look DIRECTLY AT US.

Instantly Kawalsky and Brown drop down, guns ready. O'Neil, still standing with Daniel, lowers his glasses just as he SEES...

The workers all start LOOKING UP, spotting them. The news SPREADS and more and more workers put down their tools and turn to the hillside. Several of the groups crowd closer, staring up at the strange visitors.

O'Neil moves down the dune towards them. Daniel follows. Kawalsky and Brown, still on the ground, exchange a glance, then reluctantly follow.

131 GROUPS OF WORKERS 131

Gathering together, moving closer. As they assemble they grow quiet, reverent. The team cautiously makes their way down the sloping hillside in the tense silence.

132 WIDE SHOT - THOUSANDS OF WORKERS 132

All staring over at our crew as they arrive just a few yards in front of the assembled crowd.

O'NEIL
(under his breath) *
Okay, Daniel. You're on.

DANIEL
Me?

O'NEIL
Talk to them.

Daniel has no idea what to do. Slowly he walks over, a forced smile for the crowd. He steps up close to a MUDDY WORKER.

(CONTINUED)

132 CONTINUED: 132

The Worker looks at him with curiosity. Daniel opens his mouth about to try and speak when suddenly a FLASH of reflected LIGHT shines off of the Golden Sun Disk around Daniel's neck. *

The Worker SEES this and his eyes widen. He SCREAMS something out, frightening our crew and silencing Daniel. *

All at once, the entire assembly in a wave-like chain reaction BOWS DOWN, FLAT ON THE FLOOR. *

KAWALSKY
(whispered)
What did he say?

O'NEIL
I don't know.

They take a few steps closer to Daniel.

O'NEIL
What the hell did you tell them, Jackson?

Daniel turns back to O'Neil, nervous and confused.

DANIEL
Nothing.

O'NEIL
Try to communicate.

DANIEL
How?

Frustrated O'Neil steps forward. He singles out one of the workers, a young boy, SKAARA, sixteen. O'Neil extends his hand. Skaara only looks at it with mounting fright. Frustrated, O'Neil GRABS Skaara's hand, shaking it.

Skaara SCREAMS OUT in fear and takes off RUNNING. O'Neil turns to Daniel, confused.

DANIEL
So much for communication.

O'Neil shoots him a look. Behind them, Brown leans over one of the piles of minerals stacked nearby. He lowers a device over it, taking readings. Kawalsky's attention is diverted to something far away.

133 DECORATED MASTADGE AND ENTOURAGE 133

An elaborately decorated Mastadge with a covered carriage on top marches through the gathered workers, a small entourage surrounding it. Among them, Skaara, who looks up to the carriage, speaking quickly.

It makes its way through the crowd over to Daniel and the others. It stops and an elderly man, KASUF, the tribe priest steps down from the carriage and KNEELS before Daniel. His head bowed, Kasuf speaks very FAST and with reverence.

DANIEL
I can't make it out. Sounds familiar. A bit like Berber, or maybe Chadic, or Omotic. I can't tell.

Finally, when done, Kasuf STANDS again. This time the ENTIRE CROWD stands with him, as though a prayer had ended. Daniel looks at O'Neil.

O'NEIL
Don't look at me.

Kasuf signals a group of WOMEN who approach carrying large water basins. SARI, twenty, beautiful and painfully shy, steps forward and offers some water to Daniel.

Daniel is stunned, smitten. Slowly he accepts a drink. She humbly bows her head and them moves on to Kawalsky. Kasuf steps forward, again, speaking quickly. Asking a question.

Captivated by Sari, it takes Daniel a second to snap out of it. He doesn't know how to respond. An idea hits him and he digs into his pocket and retrieves another Snickers Bar. Daniel walks over to Kasuf, peeling the bar.

In a ceremonial gesture, Daniel hands the bar over to Kasuf who reluctantly takes it. Hesitantly, he takes bite. He likes the taste and smiles.

KASUF
Bonniwae. *

Daniel is thrilled. He smiles back at him.

DANIEL
Bonniwae. * *

KAWALSKY *
What does that mean? * *

DANIEL *
I have no idea. *

(CONTINUED)

133 CONTINUED: 133

Pleased at communicating with Daniel, Kasuf waves his arms invitingly towards the direction from which he came.

DANIEL
He's inviting us to go with him.

(CONTINUED)

133 CONTINUED: (2) 133

KAWALSKY
What makes you so sure?

Daniel exaggeratedly repeats Kasuf's gesture. Everyone turns to the Colonel for a decision. He makes none. He just stares at the departing Kasuf, considering.

DANIEL
Weren't we looking for signs of civilization? Obviously we've found it. You want me to get us back home? This is my best shot.

BROWN
Colonel, he's right. I took some reading on what they're mining. It's the same material as the Star Gate.

Looking at the faces of the mud covered workers, O'Neil finally makes a decision.

O'NEIL
Radio back to base camp. Tell them to keep the area secured until we return.

CUT TO:

134 EXT. BASE CAMP - SAME 134

Feretti and soldier #2 are going through supplies as Freeman comes running over.

FREEMAN
Feretti! I've got O'Neil.

Feretti grabs the radio.

FERETTI
(into radio)
Yes, Sir...

Worried, the remaining members of the team huddle close.

FERETTI
Can you repeat that Sir?
(long pause)
Okay, Sir. Yes, Sir.

He hangs up, a strange lookk on his face. He turns to the men.

(CONTINUED)

134 CONTINUED: 134

FREEMAN
Are they coming back?

Feretti is reluctant to answer. Finally...

FERETTI
This is not good. I'm telling you guys, this is not good.

CUT TO:

135 EXT. DESERT - WIDE SHOT - LATE AFTERNOON 135

Over the boundless sea of sand dunes we PAN DOWN an endless caravan of workers making their way across the desert. Kasuf suddenly stops and turns to Daniel, pointing off into the distance. As Daniel walks closer he can see...

136 DANIEL'S TRAVELLING P.O.V. - NAGADA - LATE AFTERNOON 136

The ancient village of the people of this planet. A huge settlement.

137 EXT. NAGADA VALLEY - MINUTES LATER - LATE AFTERNOON 137

The long caravan makes its way down into this valley. The town's people rush over to get a look at the strange guests.

138 ANGLE - DANIEL AND MASTADGE 138

Daniel SNEEZES. Skaara and Nabeh stare at him as he BLOWS his nose into a Kleenex and drops it in the sand. Nabeh rushes over and picks it up, examining it. Skaara scolds him, slapping the Kleenex out of his hand. *

Daniel's attention, however, is on the beautiful Sari who walks across from him. Suddenly the Mastadge BUMPS Daniel playfully from behind. Daniel ignores it as he continues to gazes at Sari The Mastadge does it again. Skaara, who holds the reins of the Mastadge, giggles at Daniel's plight.

DANIEL
(to Mastadge)
Cut it out.

Scolded, the Mastadge NUZZLES the back of Daniel's neck trying to make up. Daniel takes out the remainder of his last Snickers Bar and feeds it to the Mastadge who happily chews it.

DANIEL (Cont'd)
Here. Now stop bugging me.

O'NEIL
(turning back)
I told you not to feed it.

KAWALSKY
(to Brown)
At least somebody likes him.

Skaara, pulls the Mastadge away from Daniel joining several other young SHEPHERD BOYS who corral the Mastadges. The Mastadge WHINES a cry of protest as he gets pulled away from Daniel.

139 INT. NAGADA VILLAGE - CONTINUOUS 139

Passing through the enormous gates to the village, Daniel and the team are amazed at what they see. Hundreds of people cram into these narrow streets to get a look at the visitors.

As they reach the end of the street, they reach an elevated PLATFORM. Kasuf gives a signal and a curtain falls, revealing...

140 A GOLDEN SUN DISK 140

This Gold DISK with the EYE OF RA, hangs above the platform. Daniel is totally astonished.

(CONTINUED)

140 CONTINUED. 140

DANIEL
The sign of Ra, the Egyptian Sun God.

(more)

(CONTINUED)

140 CONTINUED: 140

DANIEL (Cont'd)
(to O'Neil)
They worship him. They must think he sent us here.

O'Neil grabs the Sun Disk hanging from Daniel's neck and holds it up, accusingly. Suddenly we HEAR the echoing SOUND of a HORN. Daniel looks up to SEE...

141 A LOOKOUT 141

Up top of the village a young LOOKOUT, lifts a small HORN, and again sounds an ALARM that reverberates through the streets.

142 ANGLE - STREET 142

Reacting to the SOUND, the people quickly begin close the city down, windows at the tops of the buildings are SHUT, one after the other.

KAWALSKY
What are they doing?

BROWN
Colonel, I don't like this...

Before Brown can finish, the two huge entrance doors at the end of the street begin TO CLOSE. Suddenly Brown's radio SQUELCHES ON. Brown lifts it to his ear, listening.

BROWN
Sir, I can't make this out.

143 EXT. BASE CAMP - SAND STORM - NIGHT 143

A huge SAND STORM blasts around the men who try to pack what they can as they retreat from base camp.

FERETTI
(into radio)
...we have to abandon base camp. I repeat...

144 EXT. NAGADA - STREET - SAME 144

O'Neil takes the radio, presses it to his ear.

O'NEIL
Feretti, say again?!

145 INT. PYRAMID ENTRANCE - SAME 145

Through a wall of white sand, shapes appear, rushing towards us. As we DOLLY BACK, we SEE that the team has reached the safety of the pyramid entrance.

FERETTI
(into radio)
Do you copy? Do you copy?

But only LOUD STATIC can be heard. Feretti turns to the nervous faces of the other soldiers.

146 EXT. NAGADA - STREET - SAME 146

Frustrated, O'Neil gives up, shuts the radio off.

O'NEIL
Damn it! We're heading back, now!

Quickly O'Neil leads the team through the crowds, down the streets.

DANIEL
Wait...!

As the team moves down the street people REACH OUT, trying to STOP THEM. Knocked aside, the soldiers push on.

147 ANGLE - FRONT ENTRANCE DOORS 147

Two Young Villagers LOCK the doors with a crossbar. O'Neil moves to the door, Kawalsky and Brown behind.

O'NEIL
Open that door!

Kawalsky REACHES for the crossbar. One of the Young Men GRABS his wrist. In lightning speed, Kawalsky TWISTS the Young Man's arm behind his back and SLAMS him into the door.

DANIEL
No, don't!

Kasuf and the Elders push through the crowd. As the crowd closes in on them, O'Neil aims his pistol high and FIRES. The crowd quickly retreats.

Silence! Skaara and the Shepherd boys stare, AMAZED. Kawalsky and Brown lift their weapons, ready for a fight. The crowd remains silent, frightened they've upset the Gods. A standoff.

Suddenly O'Neil feels a TUG at his shirt; Skaara. O'Neil SPINS towards him. Skaara moves to a ladder, he motions for O'Neil to follow him.

(CONTINUED)

147 CONTINUED: 147

O'Neil looks to Daniel who can only shrug. O'Neil follows Skaara.

148 ANGLE - TOP OF THE NAGADA GATE - CONTINUOUS 148

O'Neil follows Skaara to the top of the gate.

149 O'NEIL'S P.O.V. - SAND STORM 149

A WALL OF SAND quickly moving towards the town.

KAWALSKY
Sir, what is it?

O'NEIL
Sand storm. Coming this way.

DANIEL
Well, that would have been an excellent reason to shoot everyone.

Daniel moves over to the two soldiers, forcing them to lower their guns.

O'NEIL
(yelling down)
We'll stay 'till the storm is over.

150 EXT. PYRAMID - SAND STORM - NIGHT 150

The sand storm has hit full force. We can barely make out the entrance to the pyramid through the murky sky. As we PAN UP we SEE...

151 MOON - ABOVE PYRAMID - SAME - NIGHT 151

Just as we saw in the opening, a pyramid shaped SHADOW is cast across the moon, blotting it out.

152 INT. ENTRANCE HALL - SAME - NIGHT 152

Feretti cranks the radio; the storm raging outside.

FERETTI
(into radio)
This is base. Do you read?

FREEMAN
Your wasting the batteries.

Feretti shuts off the radio and places his helmet over it.

(CONTINUED)

152 CONTINUED: 152

FREEMAN (Cont'd)
We're not going to get anything during this storm. We'll try again after it passes.

FERETTI
If it passes. I was stationed in the Middle East and I've never seen anything like it.

There is a silent moment. Suddenly they all hear the SOUND of RATTLING METAL. They turn and SEE Feretti helmet SHAKING against the radio. Slowly Freeman removes the helmet, the radio jostling underneath. Suddenly the FLARE BOXES begin to SHAKE. Soon, all their equipment begins to RATTLE.

Suddenly the ENTIRE ROOM begins to rumble. An eerie, unnatural HUM begins to grow in volume. The men exchange worried glances.

153 EXT. PYRAMID - SAME - NIGHT 153

The ROAR intensifying. Above the intense storm we SEE some kind of alien OBJECT. BRIGHT LIGHTS darting off its sides as it grows near.

As the cloudy sand is BLOWN away, we can clearly see it's a pyramid shaped SPACE CRAFT. Landing ARMS extending as it LOWERS itself down over the TOP OF THE PYRAMID.

154 INT. ENTRANCE HALL - SAME 154

The room is now SHAKING violently. Frightened, the men grab their weapons. Quickly they group together.

155 EXT. PYRAMID - SAME 155

The ARMS of the craft LOCK into place as the craft FITS itself onto the peak of the pyramid.

156 INT. ENTRANCE HALL - SAME 156

From the IMPACT, the Soldiers are KNOCKED off their feet.

157 EXT. PYRAMID - SAME 157

Once in place, the craft begins to OPEN, UNFOLDING and exposing the technical details of the craft.

158 INT. STARGATE ROOM - MEDALLION ROOM - SAME - NIGHT 158

With the Star Gate seen in the background, we can SEE a cage MATERIALIZE around the MEDALLION on the floor. From the ceiling, a RING begins to descend.

(CONTINUED)

158 CONTINUED: 158

Something is happening, igniting.

159 INT. ENTRANCE HALL - SAME 159

Their guns pointed in every direction, the men are huddled together, ready for a fight.

FREEMAN
(yelling)
What the hell is happening?

160 TRAVELING P.O.V. - SHAKING - SAME 160

Moving swiftly down the dark corridors of the interior of the pyramid, we MOVE towards the unsuspecting soldiers. As we NEAR, one of the Soldiers SPOTS US, lifting his weapon. Quickly the others SPIN, taking aim.

But we keep coming. They FIRE, but NOTHING CAN STOP US. We move directly into Freeman's SCREAMING FACE. Suddenly we FLASH CUT onto...

161 ANUBIS - EXTREME CLOSE UP 161

Like what we saw pressed in stone earlier, A Jackal headed creature, in our face.

SMASH CUT TO:

162 A BURST OF FLAME 162

ignites in a FIREBALL. The SOUNDS of CHEERS followed by percussion instruments, primitive music.

WIDEN TO REVEAL:

163 EXT. VILLAGE - STREET - NIGHT 163

A group of WOMEN carrying trays of food pass. As we TRACK with them we SEE the entire town has come out for a CELEBRATION. We FOLLOW the women through the crowds over to the platform where Daniel and the team sit with the town Elders.

As the food arrives we SEE Sari, among the women, serving the people on the platform.

KAWALSKY
(whispering)
I don't think we should be eating anything.

(CONTINUED)

163 CONTINUED: 163

DANIEL
They might consider that an insult.

Just then a TRAY is lowered before Daniel.

164 A DESERT REPTILE 164

A cooked beastie even Ethiopians wouldn't eat. Daniel looks like he's going to be sick.

KAWALSKY
You don't want to offend them, now do you, Jackson?

Daniel looks at O'Neil, worried. Kasuf and the Elders turns, waiting for them to start.

O'NEIL
Don't be stupid. We need Jackson. Kawalsky, you eat it.

KAWALSKY
Me?

Reluctantly Kawalsky leans over and takes a fleshy piece of slimy meat. He takes a deep breath, shuts his eyes, and eats it. Everyone stares at him. Finally after a long pause...

KAWALSKY
(chewing)
Tastes like chicken.

165 SARI 165

kneels down next to Daniel, offering some bread. For the first time he sees her with her hair down, looking all the more lovely. He just stares at her for a long awkward beat. Sari won't look directly at him. Daniel is completely enamored.

O'NEIL
Jackson.

Daniel just smiles stupidly at Sari. The Elders and Kasuf turn, noticing the interaction. They discuss it with interest.

O'NEIL (Cont'd)
Jackson.

Nervous and embarrassed, Sari hands him the bowl and retreats. The spell broken, Daniel turns back to O'Neil.

(CONTINUED)

165 CONTINUED: 165

O'NEIL
(re: above disk)
You said that was an Egyptian symbol.

DANIEL
Yes.

O'NEIL
Stands to reason, if they know one Egyptian symbol...

DANIEL
...they'll know more. Let me try.

Daniel stand, walks before the town Elders. With everyone's attention locked on Daniel, he kneels down in front of the Elders and begins to draw in the sand.

The Elders lean forward to get a look. Daniel shows them a quickly drawn hieroglyphic symbol. Instantly the Elders REACT, turning to each other, speaking quickly, obviously upset.

Worried he's done the wrong thing. Daniel tries writing something else. The moment the drawing can be seen, the Elders instantly RETREAT.

The crowd begins to MURMUR. The Elders clearly distraught. As Daniel tries to write something completely different, Kasuf rushes over and WIPES OUT the drawings in the sand.

O'NEIL
Doesn't appear to be going so well.

DANIEL
I don't know. It's like...
(turning back)
...writing is forbidden to them.

Kasuf turns and commands the crowds to disperse. As the people begin to leave, a group of ELDERLY WOMEN push their way over to Daniel, surrounding him placing a shawl over his shoulders. They giggle as they slowly pull a surprised Daniel away. *

The crowd laughs as they depart, moving to shelter. The only one not laugning is Sari who watches Daniel pass. Daniel yells back to O'Neil. *

DANIEL *
Should I go with them? I could stay...I'll go. It'll be fine. *

(CONTINUED)

165 CONTINUED: (2) 165

The women begin to toss strange POWDER over Daniel's head as they enter a building down the street.

KAWALSKY
Maybe they'll make him the dessert.

CUT TO:

166 FERETTI - CLOSE 166

Unconscious and badly beaten. We FOLLOW him as he's DRAGGED across a smooth floor. As he twists and turns, his eyes begin to flutter open. Suddenly he's DROPPED. Slowly his gaze moves upwards. We follow his gaze over to...

167 THE SARCOPHAGUS 167

As it begins to peel open, REVEALING the SHAPE of a human laying inside. Slowly the shape sits up revealing; RA, SUN GOD. A Golden living version of the mask of Tutankhamun, part humanoid, part other worldly.

Feretti squints, trying to understand when suddenly SMASH, the butt end of a WEAPON, knocks him out.

SMASH CUT TO:

168 EXT. NAGADA - NIGHT 168

The sand storm continues to surround the village.

169 INT. DANIEL'S SLEEPING CHAMBER - SAME - NIGHT 169

Seated on a stool in the middle of the room, Daniel is beset by the Elderly town's women who fuss over him with wash cloths and combs.

DANIEL
Okay, okay. Thank you. That's enough. Alright.

The Elderly women retreat, bowing and giggling as they exit. Daniel breaths a sigh of relief. Suddenly he HEARS some WHISPERING.

170 ANGLE DOORWAY - CURTAINS 170

The curtains rustle, then part. Sari steps through dressed in a CEREMONIAL ROBE. She walks into the chamber towards Daniel.

(CONTINUED)

170 CONTINUED: 170

Nervous, Daniel gets to his feet, his heart in his throat. As she makes her way closer to Daniel, she unties her robe letting it FALL to the floor, revealing her beautiful NAKED BODY.

DANIEL
What..? Uh...no.

Daniel rushes over, picking up her robe. He wraps it back around her, covering her. She doesn't understand. She looks at him, scared she's displeased him.

DANIEL (Cont'd)
It's not that I...I mean...you're beautiful but...uh..

Realizing she can't understand, Daniel gently turns her back towards the entrance, tenderly escorting her. At the curtain he turns to her.

DANIEL (Cont'd)
I'm sorry. You should go.

Her eyes fill with tears. Daniel opens the curtains for her to leave, revealing...

171 THE TOWN'S ELDERS 171

All gathered just outside his chamber, crowding the bridge between the buildings. Kasuf looks over at Sari, sees her tears and speaks angrily to her. Sari is frightened and in trouble. Daniel, realizing this, suddenly SMILES and WAVES to the crowd.

DANIEL
Just wanted to say...
(for lack of better)
...thanks. Thank you very much.

Daniel waves and bows as he escorts Sari BACK into his chamber. Quickly he SHUTS the curtains behind him. Now Sari is totally confused. Again she starts to disrobe.

DANIEL
No, no, that's okay.

Daniel motions for her to sit down on the sleeping mat. She does. He crosses the room and sits down a safe distance away.

DANIEL
You have no idea what I'm saying, do you? *

(CONTINUED)

171 CONTINUED: 171

There is a long embarrassing pause as the two sit in awkward silence.

CUT TO:

172 INT. O'NEIL'S SLEEPING CHAMBER - SAME 172

Brown and Kawalsky sit next to the radio. Brown readjusts the dials. Kawalsky stares at O'Neil who stands at the window on the other side of the room.

BROWN
(whispered)
Is it me? Or is something not right with that guy?

KAWALSKY
The Colonel? Listen, he's in charge, we do what he tell us. We don't have to like the way he does things, we just have to follow orders.

BROWN
And that's alright with you?

Kawalsky just turns and stares at O'Neil.

173 ANGLE - O'NEIL 173

O'Neil stands by the window, watching the storm. Skaara enters from behind, watching him. O'Neil pulls out a pack of cigarettes, lights one. As the lighter ignites, Skaara jumps back, frightened. O'Neil spins, sees Skaara's reaction.

O'NEIL
It's okay. It's just a lighter.

O'Neil tosses the lighter to Skaara. He lights it over and over again. Skaara picks up O'Neil's cigarettes and takes out out. He lights it, mimicking O'Neil.

O'Neil casts a sidelong glance at the boy. He sits down and leans his head back against the wall. Skaara does the same thing. O'Neil flicks the ash of his cigarette. Skaara copies his every move.

Skaara and O'Neil sit there for a moment. Skaara's starting to feel pretty confident by this point. O'Neil sees this. He takes a deep drag off his cigarette and audibly INHALES, deeply, exhaling a cloud of smoke.

(CONTINUED)

173 CONTINUED: 173

Feeling cocky, Skaara imitates O'Neil. The the minute the smoke reacnes his lungs, his eyes go wide, then fill with tears. He starts COUGHING his guts up.

O'Neil turns away. Spotting O'Neil's holstered pistol laying on the mattress, Skaara moves towards it. Just as he reaches for it...

O'NEIL
No! Dangerous.

(CONTINUED)

173 CONTINUED: 173

O'Neil rips the pistol away from Skaara and SLAPS Skaara's hand, hard. Skaara quickly retreats. Kawalsky and Brown are surprised by O'Neil s over reaction.

CUT TO:

174 INT. DANIEL'S SLEEPING CHAMBER - SAME - NIGHT 174

Neither has moved.

DANIEL
I'm Daniel...Daniel.

Sari points to herself, repeats Daniel.

SARI
Dan-yer. *

DANIEL
No, er, me. Daniel.

Sari gets it. Slowly Sari points to herself.

SARI
Sari.

DANIEL
Sari, yes. Hi.

There is another awkward pause.

DANIEL (Cont'd)
We came from the pyramid.

She doesn't understand. Daniel kneels down and DRAWS a pyramid in the sand covered floor. Again, Sari only stares at it. Daniel grows frustrated and walks to the window. Sari keeps staring at the drawing. She reaches over and draws something over it.

Slowly Daniel turns back, curious to see Sari augmenting the drawing. He moves close to see she's drawn a circle and a line above the pyramid; the same symbol Daniel discovered on the tablets.

DANIEL
That's the sign for Earth! You know this symbol?

She looks back up at him.

175 thru 177 OMITTED 175 thru 177

178 EXT. NAGADA - SIDE STREET - SAME 178

A torch in her hand, Sari leads Daniel over to the end of a small street at the side of the village.

Behind a stairwell, she shows Daniel a large boulder leaning against the wall. She tries to PUSH IT. Daniel helps her and together they move it way from the wall revealing a small TUNNEL.

179 INT. SUBSTRUCTURE - CONTINUOUS - NIGHT 179

Sari points down the stairs. Daniel takes the torch and walks down, Sari following. At the bottom of the stairs they reach a dirt covered WALL. The SYMBOL for Earth engraved in its center.

Astonished, Daniel runs his fingers around the surrounding wall. Realizing it's a door, Daniel is able to dig into the door, giving him something to grip. He PULLS with all his might. Slowly the door MOVES.

180 INT. CATACOMBS - SAME 180

Behind the door we find the long narrow ancient catacombs, obviously built centuries ago. Daniel holds his torch up to the walls revealing...

181 <u>HIEROGLYPHICS AND DRAWINGS</u> 181

Covering every bit this narrow passage way.

182 DANIEL'S P.O.V. - PICTURE STORY 182

As we move down the wall we see...the now familiar symbol for Earth...then ANIMAL HEADED warriors (Anubis, Horus, Thoth) ...taking children...families ripped apart.

Daniel and Sari lean close. The images disturbing, harsh. They move the torch down the wall.

The next drawings depict...slaves herded together...the warriors brutalizing them...shepherding them across the desert over to...<u>THE STARGATE</u>.

Alongside these pictures, Daniel SEES the first of some hieroglypnic symbols.

DANIEL
A series of adverbial sedjemenefs, very similar grammatical style to the Cover stones, though much cruder. *
(more)

(CONTINUED)

182 CONTINUED: 182

DANIEL (Cont'd)
(reading)
Naadas terrun Sema!

SARI
(correcting)
Seema?

(CONTINUED)

182 CONTINUED: (2) 182

Surprised, he turns to Sari.

DANIEL
(pointing to symbol)
Semer?

SARI
Seema.

Quickly Daniel rushes over to a symbol representing the Egyptian word for God.

DANIEL
Netjer?

Sari wrinkles her brow, she doesn't understand. Daniel tries another pronunciation.

DANIEL
Natjar?

SARI
(correcting)
Natay?

DANIEL
Natay! Yes! Teach me to speak. Teach...um...Sebaa?.

SARI
Saahbuy.

Daniel smiles. Sari returns it.

CUT TO:

183 EXT. NAGADA - PRE-DAWN 183

The last of the sand storm settling, the night is soon over.

184 INT. O'NEIL'S SLEEPING CHAMBER - PRE-DAWN 184

O'Neil stands over Brown who works the radio.

BROWN
Nothing.

O'NEIL
More interference?

BROWN
No. They're simply not there.

(CONTINUED)

184 CONTINUED: 184

KAWALSKY (O.S.)
Colonel!

O'Neil walks out of the room, onto the bridge.

185 O'NEIL'S P.O.V. - KAWALSKY IN STREET 185

Kawalsky comes rushing down the street.

KAWALSKY
Jackson's not in his room. I can't find him anywhere.

Kawalsky holds up Daniel's jacket.

186 MASTADGE CORRAL 186

Skaara shows the other shepherd boys his lighter. They all stare at it fascinated. One boy, older and slower than the rest, NABEH, keeps trying to touch the flame. Skaara turns, looking down the street he SEES O'Neil meeting up with Kawalsky. *

187 SKAARA'S P.O.V. - KAWALSKY AND O'NEIL 187

O'Neil takes Daniel's jacket from him. Kawalsky salutes as he takes off. Skaara watching from the corral, practices a salute. Just then O'Neil turns, spots him and marches over.

O'NEIL
I'm looking for Jackson....

Of course they can't understand a word. O'Neil holds up Daniel's jacket.

O'NEIL (Cont'd)
Jackson, see. Jackson.

They don't get it at all. Instead they suddenly all begin to SALUTE. O'Neil is not good at this and he knows it.

O'NEIL (Cont'd)
Jackson. Uh, like this. Jackson.

O'Neil forms circles with his hands and holds them over his eyes imitating GLASSES. The boys copy his movement, holding their cupped hands over their eyes. They all giggle.

O'NEIL (Cont'd)
No. I mean...

Adding the final touch, O'Neil SNEEZES. Suddenly Skaara REALIZES. He runs over to O'Neil and SNATCHES the jacket away from him. He rushes off with it across the corral.

(CONTINUED)

187 CONTINUED: 187

Skaara holds it up to the nose Daniel's Mastadge. Suddenly the Mastadge REARS UP, ROARING. Quickly Skaara opens the corral gate and the Mastadge RACES out. Coming around the corner, Kawalsky and Brown have to LEAP out of the way as the Mastadge charges past.

O'NEIL
Smart kid.

CUT TO:

188 BLACK SCREEN 188

A flickering light of a torch. We see printed on a wall the drawings of...a YOUNG BOY, bathed in light from a pyramid above him...the boy adorned in PHARAOHS CLOTHING, the animal headed warriors bowing to him...

WIDEN TO REVEAL:

189 INT. CATACOMBS - PRE-DAWN 189

Daniel moves the torch slowly over the wall. To our surprise he says something to Sari in her language. She responds in kind.

O'NEIL (O.S.)
I thought you couldn't speak their language?

Daniel SPINS, his torch illuminating O'NEIL who stands before him, Skaara at his side. Startled, Daniel has to catch his breath.

DANIEL
It's ancient Egyptian but like the rest of their culture, it's evolved independently. Once you know the vowels, take in account the neutralization of aspiration, loss of apical and final consonants...

O'NEIL
Just answer the question. *

DANIEL
I just had to learn how to pronounce it.

Behind him we SEE Kawalsky and Brown, fascinated by what they see. O'Neil seems to take an interest in the drawings. He sees something and moves close to it. He grabs Daniel, pulling him towards it.

(CONTINUED)

189 CONTINUED: 189

O'NEIL
Jackson, what's this say here?

DANIEL
(exhilarated)
It's...well, it's simply unbelievable.
(pointing to walls)
These walls tell the story of the original settlers of this planet who were brought here some ten thousand years ago as workers for the quartz mines; just like the one we saw.

Like a kid in the candy store, Daniel walks up to another set of drawings and hieroglyphs depicting a boy becoming a pharaoh.

DANIEL (CONT'D)
The story goes that another race came to Earth and took humans as slaves. Among them was a young boy named Reayew, or as we know him, Ra, the Sun God. Appointed ruler and given eternal life.
(beat)
He was the original Pharaoh. And all he had to do was to keep sending a constant supply of quartz, the same material used to make the StarGate.

(CONTINUED)

189 CONTINUED: (2) 18'

He points to the drawings of the boy becoming a God. Daniel points to a series of drawings of Ra, ruling his people. Slowly we PUSH IN close as we study O'Neil's intense curiosity.

DANIEL
But something must have happened, a rebellion, or uprising and the StarGate was buried cutting him off from Earth. But since he already had thousands of workers he never tried to return.

O'Neil stares, lost in thought.

KAWALSKY (O.S.)
Jackson, I think you better take a look at this.

At the end of the corridor, Kawalsky steps out, holding a flash light.

190 OMITTED 19C

191 ALTAR 191

Enshrined in sacred writings, this whole section is dedicated to a single cartouche at the wall's center, half buried in the sand. We recognize this cartouche as similar to the one we saw on the tablets.

DANIEL
They must have kept it here in hopes that one day the gate to Earth could be reopened.

(CONTINUED)

191 CONTINUED: 191

As Daniel's hand moves down the six main SYMBOLS, we discover the last piece of the cartouche has BROKEN OFF.

DANIEL
(panicked)
Where's the seventh sign?

(CONTINUED)

191 CONTINUED: 191

Frantically Daniel digs in the dirt looking for something. Sari, not understanding, holds the torch.

DANIEL (Cont'd)
I think I got it!

He pulls a piece of fractured wall out of the dirt. It FITS in perfectly with the cartouche, but the piece is WORN CLEAR. The SYMBOL IS GONE.

Daniel and the soldiers are STUNNED. Their hopes of returning home, dashed. O'Neil gets a determined look in his eye. He turns, making his way out.

O'NEIL
We're heading back.

DANIEL
I can't make it work without the last symbol. *

O'Neil doesn't even look back.

CUT TO:

192 EXT. NAGADA - DAWN 192

Sand pours through as the front gates to Nagada open. O'Neil leads our team as they march out through the gates. At the back of the pack, Daniel trails behind, looking back over his shoulder at Sari who stands back at the gate.

193 ANGLE - TEAM - SAND DUNES - SAME 193

O'Neil marches ahead. There's something different about him now. An adamant look in his eye.

KAWALSKY
Hurry up, Jackson.

O'NEIL
Forget him. He's useless to us now.

Surprised Kawalsky looks over at Brown who can only shrug. Behind them Daniel looks back at Sari.

194 DANIEL'S P.O.V. - SARI 194

As we PULL BACK away from her. Sadly, she watches him depart.

195 EXT. DESERT - DUNES - MORNING 195

Silhouetted against the rising sun we see the lonely image of the team walking across the dunes. Daniel catches up. Kawalsky turns, spotting something.

196 KAWALSKY'S P.O.V. - SKAARA AND BOYS 196

Skaara and the shepherd boys come rushing up over the dune. Playfully wanting to join up with them.

KAWALSKY
Sir, I think we made some friends.

O'NEIL *
Jackson, get rid of them.

O'Neil presses onward as Daniel tells them leave, but they follow regardless.

O'NEIL
I said, get rid of 'em!

DANIEL
I tried.

O'Neil STOPS, draws his pistol and FIRES towards the Boys, his bullets RIPPING into the sand in front of them.

DANIEL
Jesus Christ

The Boys jump back, tumbling down the sand. Quickly they retreat behind a dune. O'Neil simply turns and marches on. Even Kawalsky and Brown are shocked. As the team disappears over the next dune...

197 SKAARA 197

pokes his head back up from behind the last dune. Nabeh * turns to Skaara, trying to understand. Hurt and betrayed, * Skaara sadly watches the team walk away.

CUT TO:

198 EXT. DUNES - LATER - DAY 198

Several yards ahead of the team, O'Neil climbs a STEEP DUNE. Suddenly he DROPS to his knees.

199 O'NEIL'S P.O.V. - PYRAMID 199

As Daniel clears the top of the dune we REVEAL the Pyramid with the SPACE CRAFT perched on top.

200 PYRAMID SPACE CRAFT 200

For the first time we can clearly see the breadth of this amazing vessel. Unfolded, the craft nearly covers the entire pyramid it sits on. The rest of the team crawls up and stares in awe.

There's a long pause. O'Neil lifts a small pair of binoculars and SEES the half buried base camp, destroyed and abandoned. Suddenly O'Neil SNAPS a clip into his rifle.

KAWALSKY
Colonel, should we...

Before he can finish O'Neil suddenly TAKES OFF, scurrying down the dunes, making his way to the pyramid entrance.

KAWALSKY
I've had just about enough of this guy. I'm going after him.

BROWN
I'm not staying here alone.

Kawalsky shoots a look over at Daniel and agrees. He throws his rifle to Daniel, drawing his pistol.

KAWALSKY
Then we all go.

DANIEL
What is happening here?

KAWALSKY
Ready?

Nervously, Brown nods. Kawalsky TAKES OFF.

201 EXT. ENTRANCE RAMP - SAME 201

O'Neil has taken a position behind one of the obelisks. He way clear, O'Neil moves up the entrance ramp.

202 ANGLE - SKAARA AND SHEPHERD BOYS 202

Climbing up behind another dune, they spy down the hill at O'Neil as he moves towards the entrance.

203 EXT. ENTRANCE PLATFORM - CONTINUOUS 203

O'Neil takes cover next to the entrance door. The rest of the squad rush up from behind.

(CONTINUED)

203 CONTINUED: 203

O'NEIL
What are doing?

KAWALSKY
I don't know. You don't tell me Jack! You never tell me anything!

O'Neil stares at him for a beat. Finally...

O'NEIL
Two teams. Lieutenant, you and Brown take the rear.

O'Neil darts inside. Daniel doesn't know what to do.

KAWALSKY
Go!

Daniel follows O'Neil.

204 INT. PYRAMID ENTRANCE - CONTINUOUS 204

Column by column, O'Neil makes his way down the large entrance hall. Clumsily Daniel hauls the rifle behind. As they enter they SEE Feretti's radio, the helmet, assorted equipment. Daniel swallows hard.

Behind them, Kawalsky and Brown creep down the opposite row of columns, weapons ready. Just as they pass we see a SHADOW move across the wall behind them.

205 EXT. PYRAMID ENTRANCE - SHEPHERD BOYS - SAME 205

The Shepherd boys sneak up the side of the structure. Skaara creeps up a dune over to a small window, Nabeh trailing the group.

206 DANIEL AND O'NEIL 206

pressed against a column. O'Neil leans forward, choosing his path. Daniel looks back, something MOVES. He leans the opposite direction just in time to SEE...

207 SHADOW 207

A huge shadow, human form but withe a HAWK-LIKE HEAD. Daniel reacts, turns to O'Neil but O'Neil is GONE. Scared, Daniel grips the rifle tight.

208 BROWN 208

Brown steps out from behind a column when WHACK, something hits him across the head, SPINNING HIM.

(CONTINUED)

208 CONTINUED: 208

As he recovers BLAST, a strange POWER BURST his shoulder, SLAMMING HIM against the post.

209 WINDOW - SKAARA 209

Peering in through a window we SEE Skaara straining to see inside.

210 SKAARA'S P.O.V. - BROWN 210

Writhing in pain, Brown screams as Horus SLAMS the rear of his weapon into him. Skaara's eyes go wide with fear as he retreats to tell the others.

211 O'NEIL 211

Spins, sees something and LEAPS out of the way as a POWER BURST EXPLODES into the column behind him.

Kawalsky JUMPS out FIRING. Out of nowhere his weapon is SMASHED, knocked out of his hand. He spins, his eyes widen as he SEES...

212 HORUS 212

Body of a man, the head, a metallic textured sculpture of a HAWK. He SWINGS his weapon at Kawalsky who grabs hold with all his strength. Kawalsky grapples with Horus who TWISTS his weapon free, then SMASHES it into Kawalsky's chest.

Holding his rifle tentatively, Daniel steps out from behind a column just in time to SEE...

Kawalsky SAILS across the hallway, SLAMMING into a column, collapsing in a heap. Just then Daniel SEES Horus crossing the hallway, moving in on Kawalsky.

Daniel is in total shock, his eyes wide with fear. Standing out there. he's a sitting duck. Suddenly a HAND reaches for him and GRABS HIM, yanking him back to safety.

213 O'NEIL 213

Holds Daniel tight against the wall, leaning close to his face.

O'NEIL
Cover me.

DANIEL
Wha...?

O'Neil makes a DASH for the door leading to the StarGate. Daniel gathers his strength and follows, attempting to cover the rear as he runs.

214 INT. GRAND GALLERY - CONTINUOUS 214

A FLARE tumbles towards us, O'Neil rushing up from behind. In the flickering light we see Daniel, stumbling after O'Neil trying to keep his rifle pointed to the rear.

215 INT. STARGATE ROOM - MOMENTS LATER 215

The darkness is broken with another FLARE as it rolls towards us. O'Neil rushes through the medallion room straight over to the wheeled vehicle standing next to the StarGate. Daniel races in, moving over towards O'Neil.

O'NEIL
(scolding)
Get back to the door!

DANIEL
What about Kawalsky and Brown?

O'Neil SPINS, aims his pistol at Daniel.

O'NEIL
Do what I tell you or you're a dead man!

Daniel reluctantly moves over towards the medallion, aiming his gun into the Grand Gallery. O'Neil retrieves the electric KEY from his pocket. He turns a dial and a RED LIGHT begins to FLASH.

DANIEL
What is that?! *

O'NEIL
I said cover me, Goddamnit!

O'Neil takes out the tool and opens the secret compartment of the vehicle only to find it EMPTY. Pissed and scared, Daniel * turns back to O'Neil.

DANIEL
What are you doing?

Suddenly steping out of the darkness we SEE two HORUS' * appearing in the doorway. Steping between them we see * <u>ANUBIS</u>, his weapon aimed. *
*
O'Neil slowly lifts his arms in surrender. Daniel SPINS, his * rifle shaking in nervous hands. *
*
O'NEIL *
(calmly) *
Jackson, put it down.

(CONTINUED)

215 CONTINUED: 215

Anubis steps into the flickering light of the flare. For the first time we can SEE the details of this strange creature. Behind him we SEE Horus coming up from the grand gallery.

Stepping close, Anubis runs his palm beneath his weapon and the barrel SNAPS OPEN ready to fire. Daniel lowers his rifle.

216 INT. SPACE CRAFT - MEDALLION ROOM - CONTINUOUS 216

Like the medallion below, a laser traces the floor. Once surrounding the medallion, the RING lifts up, leaving SHAPES which form in it's wake. Soon we SEE it's O'Neil, Daniel, Horus and Anubis.

217 INT. RA'S THRONE CHAMBER - CONTINUOUS 217

Horus and Anubis lead Daniel and O'Neil into the room. A * loud SOUND is heard. *

218 EXT. PYRAMID - SPACE CRAFT - TOP SECTION - DAY 218

Slowly the top of the pyramid begins to OPEN UP, the planet's three suns behind it. The paneling slides back revealing the palace beneath.

219 INT. RA'S THRONE CHAMBER - SAME 219

They march down the center of this beautiful palace room. Light begins to STREAM IN from the openings above. They reach the far wall of the room and Horus THROWS Daniel to the floor. O'Neil SPINS, ready to fight.

DANIEL
(stage whisper)
Kneel.

Reluctantly O'Neil turns and bows down to his knees. Daniel looks up from the ground and sees a THRONE, above it A GOLDEN SUN DISK, with the EYE OF RA.

From all around SUNLIGHT pours in, bathing Daniel and O'Neil in bright light. As the light reaches the SUN DISK, the doors in front of them SLIDE OPEN revealing another room.

Standing in front of a large set of stairs leading to a platform, we SEE a dozen human CHILDREN, ranging from 9 to 17 years of age, elaborately dresses, huddled together, blocking our view. Slowly they peel away from the center revealing...

220 PHARAOH KING RA 220

Adorned with jewels and headdress like an ancient Pharaoh. *

(CONTINUED)

220 CONTINUED: 220

Daniel and O'Neil look up at the strange creature before them. Ra takes his place on the throne and examines them from his perch. Turning away, Ra lifts his hand, pointing to Anubis

221 ANUBIS 221

touches a switch on the collar of his outfit and suddenly the Jackal head MORPHS into the cold but handsome face of a HUMAN. Ra turns towards Horus, who also begins to CHANGE SHAPE. His Hawk mask peeling back to reveal the MAN underneath.

O'Neil and Daniel can't believe their own eyes. Daniel nervously looks up towards Ra. After a long beat Ra gives a nod to the children.

Two young BOYS walk up from behind Ra carrying a tray. O'Neil's DEVICE, stolen from the wheeled vehicle, lays dismantled on the tray. The children place it in front of Daniel and O'Neil

Daniel stares at it confused. O'Neil stares at Ra defiantly. Daniel notices the English words and numbers printed around the device. He turns to O'Neil, bewildered.

DANIEL
(whispered)
What is that?

O'Neil continues yo glare at Ra. Daniel begins to panic, his mind racing. Daniel looks back to Ra who stares down at them, cold. Turning back to the device, Daniel starts to realize wnat he's looking at.

DANIEL (Cont'd)
(incredulous)
That's a bomb isn't it. *

Suddenly Ra leans forward. As we PUSH IN we SEE...

222 RA - CLOSE - SFX 222

Ra's entire shape begins to MORPH, his golden skin PEELS AWAY as his headdress RETRACTS behind his head, revealing a BEAUTIFUL YOUNG MAN/CHILD, RA. Though ten thousand years old, he looks barely older then when we saw him in the film's opening.

As Ra is unveiled, Horus and Anubis BOW their heads. O'Neil seizes the opportunity. He POPS UP, throwing a shoulder into Anubis' chest, wresting his weapon from him. He SLAMS Anubis with the butt end, KNOCKING him to the floor.

(CONTINUED)

222 CONTINUED: 222

In one swift move, he copies the gesture he saw Anubis make and SNAPS the weapon OPEN and FIRES at Horus, catching him in the shoulder, SPINNING HIM to the floor.

O'Neil TURNS, quickly taking aim at Ra. Just as he's about * to fire the children RUSH over and surround Ra, covering him as HUMAN SHIELDS. O'Neil would have to fire through the children to hit Ra. O'Neil can't bring himself to do it.

Horus grabs his weapon, spins. Daniel steps between them, screaming out to them in their language. But, too late, Horus FIRES. The blast RIPS INTO DANIEL, KILLING HIM.

O'Neil SPINS but before he can reach Daniel, Anubis SMASHES him from behind. O'Neil hits the floor, writhing in intense pain.

Ra steps down from his throne. He walks towards Anubis, retrieving his fallen weapon. For a moment we think he may kill him. Instead he THROWS the weapon at him.

Ra walks over to Daniel, staring down at his lifeless body when something catches his eye. Ra kneels down, reaches over and touches the SUN DISK around Daniel's neck.

223 SUN DISK - NECKLACE -- EXTREME CLOSE UP 223

Hanging from Daniel's neck, Ra fingers the golden sun disk with the EYE OF RA.

DISSOLVE TO:

224 EXT. DUNES - DAY 224

Slowly Daniel's Mastadge appears behind a dune and HOWLS, a single beautiful note of pain.

225 EXT. BASE CAMP - SAME 225

Buried into the sand, an exposed tent flap is PULLED aside and the Shepherd boys SEE Daniel's Mastadge appearing behind them.

They turn back, digging for more treasure. Skaara uncovers one of the soldier's HELMETS. Nabeh fights to see as Skaara * shows it to the other boys. Just then a LOUD HUM is HEARD. The Boys look up to SEE...

226 GLIDER BAY - SPACE CRAFT 226

The glider bay OPENS and two winged GLIDERS shoot out into the sky followed by a larger CHARIOT glider.

227 ANGLE - SHEPHERD BOYS 227

The Boys DUCK for cover. Seeing Nabeh has not moved, Skaara * pulls him down under the tent as the two Gliders SAIL past, * disappearing from view.

228 INT. HOLDING CELL - SAME 228

A square HOLE in the ceiling OPENS as the bars that cover it recede. Unconscious, O'Neil's body DROPS through, landing with a SPLASH into the shallow muddy water of this cell.

The cold water reviving him, O'Neil BOLTS up awakened. Suddenly two arms GRAB HIM. Still in shock, O'Neil tries to shake free. Finally he realizes it's Kawalsky holding him.

KAWALSKY
Colonel, are you alright?

Adjusting to the dark room O'Neil SEES, Feretti and Freeman SHIVERING at the back of the room. Between them two BODIES float face down in the murky waters.

KAWALSKY
Sir?

O'NEIL *
Jackson's dead.

CUT TO:

229 EXT. DUNES - LATE AFTERNOON 229

The Shepherd boys return from the pyramid, the Mastadge with them, packages strapped to its sides. Suddenly a SOUND is heard. The boys STOP as they SEE...

230 TWO WINGED GLIDERS 230

Heading right at them, darting out from over the dunes as they escort the chariot glider.

231 GLIDER P.O.V. - SHEPHERD BOYS 231

Sailing overhead we see the small group of boys staring up at us, astounded at what they see. Just as they pass overhead they get a mere glimpse at ANUBIS as he peers down at them.

Once gone, the boys race to the top of the dune to see where the Gliders have just left; Nagada, a black plume of smoke rising from the center of the town.

232 EXT. NAGADA - INSIDE TOWN - THROUGH GATES - LATE AFTERNOON 232

The boys approach the front gates, entering the town slowly.

233 SHEPHERD BOYS' P.O.V. - DECIMATED STREET - SAME 233

People crying, comforting one another. Charred buildings, a small flame being extinguished. Wounded people getting tended to. Misery.

The boys move slowly down the center of the street, fear and anger in their eyes. Skaara sees Sari crying at the side of the street. He rushes to her.

234 ANGLE - SARI 234

As Skaara approaches, Sari lifts her head and we SEE a CUT above her eye, blood dripping down her face. Skaara looks at her, wanting to understand. Sari only looks up. Skaara follows her gaze to SEE...

235 KASUF - HANGING 235

Strapped to the Sun Disk we SEE Kasuf suspended above, beaten, barely conscious. We PUSH into Skaara's troubled face, tears and anger well in his eyes.

CUT TO:

236 INT. SARCOPHAGUS ROOM - LATER 236

Silent and still, the sarcophagus sits at the back of the room. Slowly we MOVE closer to it just as its sides begin to retract, exposing a FIGURE covered in wet cloth laying motionless.

As the sarcophagus completes this process the figure suddenly SITS UP, frantically GASPING for air. Coughing, the figure rips off the wet cloth, revealing...

237 DANIEL 237

Reborn. Daniel struggles to regain normal breathing. Finally he calms down and looks around to see where he is.

238 DANIEL'S P.O.V. - EMPTY ROOM 238

Daniel scans the quiet, eerie room. He's startled as he SEES a young seven year old BOY standing in the doorway. Emotionless and completely still, the Boy stares at Daniel.

Slowly Daniel gets to his feet, attempting to regain his balance. Once up, the Boy turns and walks out of the room. Daniel is unsure if he should follow.

239 INT. PALACE HALLWAY - CONTINUOUS - NIGHT 239

Several yards ahead of him, the Boy leads Daniel down this immense and imposing hallway. Daniel follows, disoriented, his eyes scanning the room. He sees a CAT cross his path.

(CONTINUED)

239 CONTINUED: 239

Surprised, Daniel continues down and he sees ANOTHER cat, perched on a short flight of stairs. Still walking forward, Daniel turns back towards the Boy, only to find he's GONE.

Daniel looks ahead and sees another doorway. Assuming the Boy went through, Daniel cautiously approaches.

240 INT. BATH CHAMBER - CONTINUOUS - NIGHT 240

Slowly Daniel enters. He pushes his way through thin silk veils which hang down from the ceiling. Daniel moves through them until he SEES...

241 RA - BATH 241

Ra sits in his ornate sunken bath. Daniel watches him for a long beat. Sensing his presence, Ra ignores Daniel, signals to the children who come, carrying his long robe.

Holding it before him, Ra walks out of the bath, into his robe, passing Daniel. *

DANIEL
(subtitled)
I died.

Ra stops and turns towards him. A subtle smile crosses Ra's * lips. He then turns away and exits the room. Reluctantly, Daniel follows.

242 INT. RA'S PRIVATE CHAMBER - CONTINUOUS - NIGHT 242

Ra leads Daniel across the room past a long marble table. On which are the recovered belongings of the soldiers displayed; guns, books, radio and the dismantled bomb. Ra turns back to Daniel, studies his reaction for a long beat. Finally...

RA
(subtitled)
You people have advanced much since I left. Your world has become...dangerous.

Realizing the implication, Daniel gets nervous.

DANIEL
(subtitled)
What are you going to do?

RA
(subtitled)
You should not have reopened the * gateway.
(more)

(CONTINUED)

242 CONTINUED: 242

RA (Cont'd)
Tomorrow I will send the quartz to my masters. I will include all that I have learned about you.

Off Daniel's frightened expression, Ra smiles as he walks away. Moving over to a sitting area, Ra is met by the children who bring his clothing over to him and start to dress him. Daniel moves over towards him.

DANIEL
(subtitled)
Why did you give me back my life?

RA
(subtitled)
I need you. *
(beat) *
You must restore...faith.

DANIEL
(subtitled)
Faith?

RA
(subtitled)
The first lesson I was taught. *
Myth, faith, belief. Stronger than any weapon.

Ra finishes dressing and turns back towards Daniel.

RA
(subtitled)
You will obey me before my people. They will witness your obedience as you kill your companions.

DANIEL
(subtitled)
I'd refuse? *
*
RA *
(subtitled) *
Then I will have to destroy you *
and all who have seen you.

Ra moves dangerously close, examining him. He runs his finger across Daniel's face, down to the SUN DISK around his neck. Gently he fingers the disk.

(CONTINUED)

242 CONTINUED: (2) 242

RA
(subtitled)
There can only be one Ra.

With a violent TUG, Ra RIPS the sun disk off Daniel's neck.

CUT TO:

242A INT. CATACOMBS - NIGHT 242A

Sari sits under the torch light, sadly reading the hieroglyphs. Creeping in behind her, Skaara, Nabeh and some of the other Shepherd boys enter.

Skaara puts his hand on Sari's shoulder. Sari turns, sees him and the others behind her. Slowly she stands, her expression different, determined.

Walking past the hieroglyphs, Sari reads to them the history of their people. The Boys listen, fascinated as they learn the truth about themselves.

Sari ends the story at a drawing of Anubis and Ra. She SLAMS her fist into the drawing.

SMASH CUT TO:

243 TRAVELING P.O.V. - TOWARDS CURTAINS 243

We MOVE through darkness towards long hanging fabric. As we PUSH through the fabric into BRIGHT LIGHT we see THOUSANDS OF PEOPLE gathered before us. The SOUND of beating DRUMS.

WIDEN TO REVEAL:

244 EXT. PYRAMID ENTRANCE PLATFORM - LATE AFTERNOON 244

O'Neil and the other prisoners are PUSHED out onto the platform, led by HORUS down to the center of the ramp.

Using his weapon as a staff, Horus KNOCKS the soldiers down to their knees. He leaves them there as he marches back up to the top of the ramp, joined by another Hours (#2).

245 ANGLE - SARI 245

Moving through the dense crowd, straining to see if Daniel is on the ramp. Unable to spot him, she's crestfallen. The DRUMS increase in volume and tempo.

246 OMITTED 246

247 DANIEL AND ANUBIS 247

With his mask in place, Anubis steps through the hanging fabric, Daniel close to his side. O'Neil looks up, completely shocked to discover Daniel alive.

Daniel avoids eye contact with the soldiers as Anubis leads him next to the empty throne.

Sari SEES Daniel. Her expression brightens. She pushes through the crowd to get nearer to the platform.

Leaving Daniel's side, Anubis steps to the center of the platform, raising his arms. The DRUMS are SILENCED. The entire crowd BOWS DOWN. We see a very bruised Kasuf, helped by the town Elders to his knees in prayer.

Anubis looks over to Daniel who reluctantly bows down before the throne. The entire assembly bows and a dozen CHILDREN rush out from behind the fabric, grabbing onto poles, connected to the bottom of the material.

(CONTINUED)

247 CONTINUED: 247

The Children peel off to the sides, LIFTING the fabric.

As it PARTS we SEE the golden image of RA, SUN GOD as he slowly steps out into the light, his illusion/mask in place - gold skin, elaborate headdress, etc. *

Ra takes his place on the throne. Once seated, the crowd stands, silently. Anubis stands and offers his weapon to the Pharaoh. Ra accepts it. He turns and offers it to Daniel.

Anubis puts his hand roughly on Daniel's shoulder. Daniel, knowing what is expected of him, is torn. Slowly he stands and accepts the weapon from Ra. Weapon in hand, Daniel turns towards the ramp.

248 DANIEL'S P.O.V. - SOLDIERS AND O'NEIL 248

Slowly Daniel walks past the two guards at the top of the ramp, making his way towards O'Neil and the rest of the soldiers. O'Neil looks up at Daniel as a traitor, contempt in his eye.

Daniel is torn. Desperately he wants a way out of it. As he walks he SEES, Sari in the crowd.

Daniel stops a few feet in front of O'Neil who only stares at him, harshly. Daniel turns, looks back to Ra who stares at him emotionlessly. He see Anubis waiting next to Ra, the two Horus' guards at the top of the ramp. Suddenly...

249 A FLASH OF LIGHT 249

catches Daniel's eye. He looks down into the crowd and SEES...

250 ANGLE - SKAARA 250

Moving near Sari below, next to the ramp. He holds O'Neil's lighter, reflecting sunlight off of it at Daniel to get his attention. That accomplished, Skaara peels back part of his clothing exposing...

251 <u>ONE OF THE SOLDIER'S RIFLES</u> 251

Retrieved from the base camp, Skaara holds the guns close to his chest. Skaara gives Daniel a nod. Daniel looks down to the other side of the ramp and sees Nabeh and another boy, waiting. *

Daniel turns back to O'Neil as he lifts the weapon, COCKING it, ready to FIRE. Suddenly Daniel SPINS, and FIRES the weapon at the top of the ramp.

(CONTINUED)

251 CONTINUED: 251

A huge CHUNK of the ramp EXPLODES before the two guards, blocking their view of Daniel.

Suddenly Skaara DRAWS the rifle and begins FIRING INTO THE AIR. Quickly we SEE, Shepherd boys, scattered everywhere, drawing weapons and FIRING.

The crowd panics, no one knows which way to run. Pandemonium.

Seizing the opportunity, Daniel and O'Neil JUMP off the ramp in one direction, as the other soldiers LEAP off the other side.

HORUS (#1) steps through the smoke and FIRES his weapon, HITTING Freeman as he leaps. He SCREAMS and dies before he can hit the ground.

On the opposite side, O'Neil and Daniel rush over to Sari and Skaara. They both toss SHAWLS over them, disguising them. Quickly they PUSH them into the crowd.

Kawalsky and Feretti turn back towards Freeman's body when the shepherd boys RUSH over to them, tossing CLOTH over the soldiers. Quickly they rush them into the mayhem of the crowd.

252 ANGLE - ANUBIS 252

Signals to the Gliders.

253 GLIDERS 253

The Gliders DIVE down over the crowd, searching.

254 GLIDERS' P.O.V. - CROWD 254

Quickly we SAIL overhead, staring down as everyone races away in different directions. Disguised, the soldiers can't be seen within the mob.

Ra stands, furious. Anubis moves close but Ra shoves him aside as he storms through the hanging fabric, back into the pyramid.

255 ANGLE - DANIEL AND O'NEIL - MASTADGES 255

Skaara and Sari lead Daniel and O'Neil over to a group of NINE MASTADGES. Kawalsky and Feretti arrive, led by other shepherds. Skaara pushes Daniel and O'Neil over to Daniel's Mastadge as Kawalsky and Feretti are pushed over to another Mastadge.

(CONTINUED)

255 CONTINUED: 255

Quickly Skaara shows O'Neil how to get into the saddle. Sari shows Daniel the same on the other side.

Daniel turns to thank Sari just as Skaara and the shepherds FIRE their guns again, the entire group of Mastadges STAMPEDE AWAY.

256 DUNES - MASTADGE STAMPEDE 256

Racing over the dune, the nine Mastadge KICK UP sand as they GALLOP en mass. Skaara runs up to the top of the dune behind them. He turns back to see...

257 THE GLIDERS 257

Soaring closer, giving chase, the Gliders head off into the desert.

257A INT. RA'S PALACE - SAME 257A

In a mad tantrum, Ra storms through his palace, furious. He RIPS the hanging fabrics as he marches into his private chamber.

258 EXT. SAND DUNES - MASTADGES - SAME 258

The Gliders near the group of running Mastadges. Suddenly the pack SEPARATES in groups of threes. O'Neil and Daniel in one group, Kawalsky and Feretti in another.

Holding on for dear life, O'Neil tightly grips the harness. He looks back and sees the Gliders, speeding towards them. O'Neil slaps at the side of the Mastadge.

O'NEIL
(yelling)
How do make this stupid thing go faster!

Barely holding on, Daniel PULLS himself up and GRABS onto the Mastadge's EAR. The Mastadge suddenly KICKS UP speed, racing at full gallop. Taking cue, the other two rush to keep up. *

259 ANGLE - GLIDER AND DUNES 259

Though the Mastadges have picked up speed, he's no match for the Gliders who narrow the gap. The Gliders FIRE a power burst at the Mastadges.

Missing, the power burst EXPLODES into the sand, a few feet in front of the Mastadges. Startled, the Mastadges REAR UP and SEPARATE, taking off in different directions.

(CONTINUED)

259 CONTINUED: 259

For a moment, the gliders don't know which Mastadge to follow. They pick one and go after it. *

260 ANGLE - O'NEIL 260

He looks back, seeing the Gliders approach. He looks ahead.

O'NEIL
(yelling)
It's no use. When we're over the next dune. We drop!

DANIEL
Drop?

261 GLIDERS 261

Racing towards us. As they look down, they see Daniel's Mastadge ahead of them, disappearing over the dune.

The Gliders SWOOP DOWN but just as they clear the sand hill, they find the Mastadge on the other side, but O'Neil and Daniel are GONE!

The Gliders circle the area, but O'Neil and Daniel are nowhere to be seen. The gliders circle one more time. Spotting the two other Mastadges a few dunes away, the Gliders turn away and give chase.

262 thru 263 OMITTED 262 thru 263

264 ANGLE - SAND - CLOSE 264

Just as the gliders pass overhead, disappearing over the dune, O'Neil's and Daniel's heads POP OUT of the sand.

Quickly O'Neil climbs the dune, watching the Gliders depart as Daniel spits out sand, climbing after him.

DANIEL
I think it worked.

O'NEIL
Great. Now how the hell do we get out of here?

Good question. As we pull back we SEE that Daniel and O'Neil are stuck out in the middle of nowhere. Nothing but sand for as far as the eye can see.

265 OMITTED 265

CUT TO:

266 EXT. GLIDER BAY - PYRAMID - SUNSET 2

The two winged gliders sail towards the glider bay openings in the pyramid.

267 INT. RA'S SPACE CRAFT - HALLWAY - MINUTES LATER 2

The two Horus pilots (#1 and #2) march down the hall. As they pass a hanging tapestry, we SEE their silhouetted bird images MORPH down to their normal selves.

268 INT. RA'S PRIVATE CHAMBER - CONTINUOUS 2

Ra sits, seething with humiliation and anger. Anguished, Ra sits privately when he's suddenly TUGGED by a YOUNG BOY (10 years old) who tries to get his attention.

Furious at the invasion, Ra SPINS and GLARES at the boy, his eyes filled with rage. Terrified, the boy recoils. Ra stops himself just as he looks up and SEES...

Two Horus who enter and kneel. Ra stops, calms himself.

RA
(subtitled)
Where are they?

Neither wants to answer. Finally...

HORUS #2
(subtitled)
They vanished.

Ra slowly leans forward. Unseen by him, the rest of the children arrive at a near doorway and watch. Anubis steps before the Horus gaurds, furious.

ANUBIS
(subtitled)
What do you mean, vanished?

HORUS #1
(subtitled)
They're in the sands. Surely the sandstorms will kill them.

(CONTINUED)

268 CONTINUED: 268

Ra boils, barely containing in his anger. He stands and walks over a box of jewelry. Hiding it from the others, Ra takes out a GOLDEN RING AND DISK; the ring fitting over his finger, the attached disk hid in the palm of his hand.

Turning back Ra moves slowly towards Horus #2, motioning with his other hand for Horus #2 to stand. He does, sensing something is not right.

Slowly Horus #1 backs away. The children at the doorway exchange nervous glances.

Horus #2 starts to get nervous, looking around the room. He looks back to Ra who only smiles, reassuringly; everything's alright. Horus #2 seems to calm down.

Ra lifts his hand as though to gently embrace his face when suddenly he OPENS his palm exposing the DISK. Horus #2's eyes go wide with fear but before he can react...

The disk ACTIVATES. Horus #2 is THROWN, SLAMMING backwards into the wall. Ra moves in for the kill, placing his hand onto Horus #1's head. Suddenly Horus begins to SHAKE VIOLENTLY, his features begin to DISTORT. He SCREAMS OUT IN PAIN. Ra watches this torture emotionlessly, waiting patiently for his victim to expire. He does.

268A OMITTED 268A

269 EXT. DUNES - SAND STORM - LATER 269

O'Neil and Daniel are fighting their way through the thick whirling sands, holding onto the side of the Mastadge. Daniel suddenly drops to his knees.

The Mastadge turns back and ROARS OUT. O'Neil lifts his arm holding it over his eyes. He, too, drops down. The harsh winds quickly begin to bury the men in sand.

Suddenly we SEE several SHAPES approaching. The figures GRAB onto O'Neil, who squints up to SEE...

270 SKAARA - SHEPHERD BOYS 270

Skaara and two other boys carry O'Neil and Daniel away.

271 INT. CAVE - CONTINUOUS - NIGHT 271

Through the mouth of a large cave we SEE several FIGURES coming towards us. Helping them out of the storm we SEE Skaara and two boys bringing Daniel and O'Neil inside.

Once within the protective walls, O'Neil looks up and SEES, Nabeh and the rest of Shepherd Boys wearing the army fatigues, helmets and guns they retrieved from the base camp. Leaning against the wall, the weapon Ra gave Daniel.

At the back of the cave he SEES Feretti, getting some aid to a wound. Kawalsky turns, sees O'Neil and rushes over to him.

KAWALSKY
You made it!

Sari walks in from the opposite side, looking for Daniel. Daniel begins to cough, only semi-conscious as he's helped inside. Sari runs over to him. Realizing it's her, Daniel smiles.

KAWALSKY
(re: the kids)
What do you think, Colonel? It's not exactly Special Forces but they're obviously eager to join up.

O'Neil marches over to Nabeh and grabs the rifle from his hand.

O'NEIL
Take the guns away from them Lieutenant before they hurt themselves.

KAWALSKY
Sir?

O'NEIL
You heard me. Send them home.

Daniel looks up, his head clearing.

KAWALSKY *
There's nowhere for them to go. *
Besides, we could sure use the *
help, Sir. *

O'Neil spins back to Kawalsky, suddenly furious.

O'NEIL
For what? To do <u>what</u>?!

(CONTINUED)

271 CONTINUED: 2

Kawalsky doesn't understand. There is a long pause as O'Neil looks at Kawalsky sadly. Finally he turns and walks away.

DANIEL
Why don't you tell 'em the truth? Tell them why you you brought a bomb here.

KAWALSKY
What's he talking about, Colonel?

O'Neil doesn't answer. Finally...

O'NEIL
(calm)
My orders were simple. Track down signs of possible danger. If I found any, blow up the gate.

DANIEL
Can't you see the real threat isn't here? Someone put that kid in charge of all this. We're talking about an advanced and hostile culture. And tomorrow, when he ships off the next delivery of quartz, he's going to send them the bomb. How do you think they're going to react when they find out how advanced and hostile we've become?

O'Neil stands, considering his options. Sari and the Shepherd boys stare at the argument, confused.

KAWALSKY
Hold it. Back it up. Bomb? Why wasn't I told?!

(CONTINUED)

271 CONTINUED: (2) 2

O'NEIL
Because there was no reason to tell you. You weren't even supposed to be here. You were supposed to go back and I was to stay behind alone and blow the gate and that's exactly what I'm going to do.

DANIEL
How?

O'NEIL
I've got to get there first and intercept the bomb before he can send it though.

DANIEL
Wait a minute. It's the gate on Earth that poses a threat. That's the one we have to shut down.

(CONTINUED)

271 CONTINUED: (3) 27

O'NEIL
You are absolutely right. But we don't have that option, do we?

O'Neil marches out into another part of the cave. Feretti, who's been silent...

FERETTI
I knew it. A suicide mission.

272 INT. LOOKOUT CAVE - CONTINUOUS - NIGHT 27

Staring off, O'Neil stands alone in the middle of this cave. Across from him we can see the storm raging outside.

DANIEL (O.S.)
You've accepted the fact that you'll never go home?

O'Neil doesn't answer, keeping his back to Daniel who stands at the back of the cave.

DANIEL
Don't you have people who care about you? Don't you have a family?

O'Neil stares off with the same distant look he had on when we first saw him.

O'NEIL
I had a family.
(long beat)
No one should ever out live their own child.

DANIEL
Well I don't want to die. Your men don't want to die. And these people here don't want to die. It's a shame you're in such a hurry to.

Daniel is stunned at the revelation. He wants to say something when Skaara appears carrying a bowl of food for O'Neil.

SKAARA
Anasaar?

O'Neil doesn't even look at him. He just walks away, over to the edge of the cave, staring out into the night. Skaara, afraid he said something wrong turns to Daniel.

(CONTINUED)

272 CONTINUED: 272

Daniel can't face him and walks out. Skaara considers a second, sniffs at the food to make sure it's okay, then walks over to O'Neil. *

273 ANGLE - O'NEIL 273

O'Neil sits at the edge of the cave, his mind a million light years away. Skaara walks up along side him.

SKAARA
Anasaar.

Still O'Neil ignores him. Slowly Skaara slides the plate of food in front of O'Neil's face, as you would do to a reluctant child. Skaara looks at him and imitates Daniel's "chicken baik." *

O'NEIL
Chicken, right. *

Uncomfortable, O'Neil reluctantly takes the bowl from Skaara who promptly sits down next to him. O'Neil begins to eat as Skaara smiles proudly.

274 INT. CORNER OF CAVE - SAME 274

Daniel slowly walks back inside, troubled. He turns a corner of the cave where Kawalsky and Feretti are conferring with each other. But as Daniel nears, they give him the "cold shoulder."

275 INT. CAVE - MAIN ENTRANCE - CONTINUOUS - NIGHT 275

Daniel enters. He sees several of the Shepherd boys surrounding Sari who prepares food for them. As Sari stokes the flames below her cooking pot, Daniel walks up and serves some food to one of the waiting shepherd boys.

The boy stares at Daniel, shocked, then starts to giggle. Even Sari looks up, surprised.

DANIEL
What?

Even Sari suppresses a laugh, turning away from him.

DANIEL
(subtitled)
Why are they laughing?

Sari takes the serving bowl from him and walks over to Kawalsky and Feretti, feeding them. The boys continue to chuckle at Daniel's expense. Daniel turns to Nabeh.

DANIEL
(subtitled)
Why do you laugh?

(CONTINUED)

275 CONTINUED: 275

This just makes them laugh more. Finally Naben answers. *

NABEH *
(subtitled)
Husbands do not do this work.

Daniel is completely taken off guard.

DANIEL
Husband?

Sari walks back over and Daniel turns to her.

DANIEL
(subtitled)
He called me your "husband."

Suddenly filled with embarrassment, Sari hurries away. Again the boys titter with laughter. Daniel walks over to Sari at the back of the cave.

DANIEL
(subtitled)
What is it?

Again, Sari is ashamed. She won't look Daniel in the eye. Skaara enters, sees the boys giggling, peering around the corner of the cave, spying on Daniel and Sari.

276 SKAARA'S P.O.V. - DANIEL AND SARI 276

Very close together, Daniel reaches over, touching Sari's shoulder. Skaara, seeing this, turns and SHOOS the boys away, giving Daniel and Sari some privacy. Nabeh doesn't move. Skaara drags him away by the ear. * *

277 DANIEL & SARI 277

Still avoiding his eyes, Sari finally speaks to Daniel.

SARI
(subtitled)
I'm sorry. Don't be angry with me. I didn't tell them.

DANIEL
(subtitled)
Tell them what?

SARI
(subtitled)
That you did not want me.

(CONTINUED)

277 CONTINUED: 277

Sari turns away, ashamed. Daniel realizes she's referring to * when she was brought to him in Nagada. He slowly turns her * back towards him. Gently he leans close and kisses her.

CUT TO:

278 INT. CAVE - DANIEL C.U. - LATER 278

His eyes fluttering open, Daniel wakes to see Sari curled up along side of him. He turns, only to find, Nabeh sleeping * behind him.

As Daniel sits up he finds, all the shepherd boys have taken sleeping positions all around him and Sari. Daniel shakes his head in disbelief. Suddenly something catches his eye near the front of the cave.

279 DANIEL'S P.O.V. - SKAARA 279

Skaara sits by a dying fire, working on some drawings he scratches into the wall. Curious, Daniel stands and starts to walk over to him.

Imitating the drawings seen earlier in the catacombs, Skaara chalks up the wall of the cave with primitive sketches. Pleased, Daniel smiles.

280 DANIEL'S P.O.V. - SKETCHES - SAME 280

A simple set of drawings detailing the rescue in front of the pyramid. We see figures of the boys firing their guns and the soldiers in front of the pyramid, the three suns surrounding it.

Suddenly Daniel's expression changes. Slowly he gets up and moves closer to the sketches.

281 DANIEL'S P.O.V. - PYRAMID SKETCH 281

We slowly PUSH IN to the drawing of the team before the pyramid, ZOOMING IN to the top part of the drawing; the pyramid with three suns, one above, the other two on each side.

DANIEL
The point of origin.

Quickly Daniel moves close to the drawing. He takes the burnt charcoal from Skaara and traces over the sketch. As he did in the silo when detailing the symbol for Earth, he outlines a symbol over the drawing of the pyramid and suns.

KAWALSKY (O.S.)
What are you doing?

(CONTINUED)

281 CONTINUED: 28

Daniel spins to find Kawalsky approaching, wiping the sleep from his eyes.

DANIEL
I found it.

KAWALSKY
What are you talking about?

DANIEL
The seventh sign. We're going home.

CUT TO:

282 EXT. DUNES - MINING PIT - MASTADGE CARAVAN - DAWN 28

Several decorated Mastadges are lined up at the rim of the mining pit. A single winged glider hovering above.

283 REVERSE ANGLE - SKAARA AND NEBEH 28

Peering through some rocks a distance away, the boys see the caravan being put together. Skaara nods to Nebeh. Cautiously they sneak away.

284 OMITTED 28

285 EXT. MINING AREA - CARAVAN - DAY 285

A caravan of four Mastadges have been assembled at the top of the dune next to a nearby mining pit. An obelisk marks the spot.

286 ANGLE - PIT 286

Workers climb the ladders burdened with heavy bags of quartz. Horus (#1) stands watch over them as they make their way up the dune.

One WORKER falls to his knees from heat exhaustion. Horus turns and SCREAMS at the worker to continue. The Worker tries to get to his feet but can't. Again, he collapses.

Barking out commands, Horus marches over to the Worker and KICKS him, savagely. He tries to stand but Horus KICKS him again. As he moves in for the kill, the worker suddenly pulls off his hood, revealing...

287 O'NEIL 287

Before Horus can lift his weapon, he comes face to face with the nasty end of the weapon Ra gave Daniel. O'Neil COCKS it OPEN, ready to fire.

Instantaneously all the surrounding workers whip out WEAPONS, aimed right at Horus.

(CONTINUED)

287 CONTINUED: 287

They POP their hoods off, revealing Sari, the soldiers and shepherd boys.

288 ANGLE - MINING AREA 288

All around the workers STOP and turn, shocked. Kasuf, overseeing the caravan, looks over, horrified. He SCREAMS OUT. The Workers all begin to move closer, surround the team.

289 ANGLE - PIT - HORUS AND TEAM 289

Slowly the workers close in from all sides as Kasuf continues to yell. The Shepherds and Soldiers begin to get nervous.

O'NEIL
What's he saying?

DANIEL
(concerned)
He's angry with us. He says we'll bring misery to all hi people. He's warning everyone not to anger the Gods.

O'NEIL
This guy ain't no God.

O'Neil cocks his weapon and FIRES, blowing Horus backward. The crowd and Kasuf are shocked. Kasuf suddenly drops to his knees praying for forgiveness. Quickly the workers follow his lead, bowing down.

O'NEIL
Let's get going.

O'Neil leads the team through the bowing workers up the hill to take over the caravan. Lagging behind, Daniel stands there concerned. Slowly he walks over to the fallen Horus, lifting him up to a sitting position.

DANIEL
(subtitled)
Take a look at your Gods!

Daniel turns and touches the button on Horus' collar, the Hawk illusion VANISHES. Look up, the workers are STUNNED. Slowly they all begin to stand, their belief shattered.

Kasuf YELLS out to them, harshly, desperately trying to keep the faith. But all are disillusioned. Daniel lifts Horus' fallen weapon and holds it up.

(CONTINUED)

289 CONTINUED: 289

DANIEL
(subtitled)
Take a good look.

Slowly Daniel starts to walk away. Horus' eyes flutter open. Seeing Daniel retreat, Horus grabs a smaller weapon from his leg holster, and quickly takes aim.

(CONTINUED)

289 CONTINUED: (2) 289

Seeing this, Sari screams.

SARI
Dan-yer!

Daniel spins back just in time to see Horus LIFTING the weapon, ready to fire. Without time to think, Daniel lifts the staff weapon and FIRES.

Horus is BLOWN BACK, off his feet. He SLAMS back down, into the sand, dead. Kasuf and the workers stare in disbelief. Slowly they inch their way towards Horus.

Daniel stands there, frozen. He's never killed a man before and can't believe he just has. Slowly O'Neil walks over to Daniel, easing the weapon away from him.

O'NEIL
Not so easy, is it.

Taking the weapon, O'Neil slowly turns Daniel back and escorts him up the hill towards the caravan. Kasuf tries to stop Sari, but she won't listen. She tells Kasuf she must go. She breaks free and joins the others.

290 ANGLE - HORUS 29

Stone cold dead, a trickle of blood runs out his mouth. The Workers stare down at him, completely shocked.

Kasuf turns just in time to watch the caravan disappear over the dunes.

CUT TO:

291 EXT. SPACE CRAFT WINDOW BALCONY - PYRAMID - LATE AFTERNOON 291

Looking out over the desert, Ra scans the horizon. Gently he strokes a black cat curled over his arm.

292 RA'S P.O.V. - CARAVAN 292

Climbing over the dunes we SEE the caravan making its way towards the pyramid.

293 INT. RA'S SARCOPHAGUS ROOM - SAME 293

Ra turns back from the window and signals two Horus' who move over to a large silver platter. On the platter we SEE some of the soldier's weapons, books, equipment and especially, the disassembled NUCLEAR DEVICE.

(CONTINUED)

293 CONTINUED: 293

They lift the platter and Ra watches them leave the room.

294 INT. RA'S PALACE - THRONE ROOM - SAME 294

The two Horus march over to the medallion carrying the silver platter, the circular door sliding shut behind them.

295 EXT. PYRAMID - LATE AFTERNOON 295

The caravan makes its way over the last dune heading towards the entrance to the pyramid. The team walks with hoods covering their heads, identities hidden.

296 INT. PYRAMID - STARGATE ROOM - SAME 296

We HEAR the medallion ignite, its lights flooding the room. The sound disappears as the two Horus guards march over to the StarGate, placing the platter down in front of it.

They turn and march towards the pyramid entrance.

297 EXT. PYRAMID ENTRANCE - SAME 297

The first cart arrives at the base of the ramp and Skaara unties Daniel's Mastadge, pulling it aside.

Skaara waves the cart ahead. The cart is PULLED up the stair by its SIX workers.

As the cart slowly crawls up the ramp, the two Horus guards appear at the entrance door, waiting.

Separated from Daniel, the Mastadge below MOANS, tugging at its restraints trying to follow the cart. Skaara struggles to calm the animal.

Frightened of being given away, none of the workers react to the Mastadge. Heads bowed, they continue to PUSH the cart. A second cart follows the first up the stairs.

298 ANGLE - RA - WINDOW/BALCONY 298

Towering above them, Ra stands out on his balcony, looking down at the carts below.

299 ANGLE - HORUS GUARDS 299

Horus #3 glances down at Skaara, suspicious. The first cart reaches the top of the stairs. Suddenly Horus BARKS out a command, stopping the cart.

Skaara looks up worriedly. The Mastadge MOANING.

(CONTINUED)

299 CONTINUED: 299

Horus walks slowly around the first cart, all the workers keeping their heads bowed. Finally, he waves it through.

300 SKAARA 300

breaths a sigh of relief and looks over to Kawalsky and Feretti who peer out from beneath their hoods. But when the cart disappears through the door the Mastadge HOWLS.

Horus #3 shoots a look back down at the Mastadge. The first cart clears the doorway and enters the pyramid when suddenly Horus signals his guards who FOLLOW IT inside.

301 OMITTED 301

302 EXT. PYRAMID ENTRANCE - SAME 302

Kawalsky pulls back his hood, staring up at the silent doorway above, unable to see inside. Skaara and Feretti walk up along side of him, nervous and anxious.

FERETTI
(hushed)
What's happening up there?

303 INT. PYRAMID - ENTRANCE ROOM - SAME 303

The two Horus guards surround the cart. A third Horus (#4) enters from behind.

Horus #3 BARKS out a command but no one moves. Horus #2 walks over to the workers. Is it Daniel? He PULLS down the first hood revealing a frightened SHEPHERD BOY.

Horus #2 THROWS him to the floor as he moves closer to the next worker.

Horus #3, weapon trained, eyes the lot with suspicion as his partner nears the next in line. Just as he reaches up to grab the hood...

BURSTING OUT OF THE QUARTZ PILE, Daniel and O'Neil LIFT OUT their WEAPONS and FIRE. At the same moment, the rest of the shepherd boys GRAB WEAPONS and FIRE.

The bullets KNOCK Horus #2 BACKWARDS, but it's O'Neil's POWER BURST from the alien weapon that BLOWS Horus #2 to PIECES.

(CONTINUED)

303 CONTINUED: 303

Quickly the remaining Horus' fall back, taking disappearing behind two of the columns. O'Neil moves towards of the pillars as he screams back to Daniel.

O'NEIL
Take cover.

Daniel and Sari duck behind one of the columns as the shepherd boys retreat to saftey behind them.

303A OMITTED 303A

304 EXT. PYRAMID ENTRANCE - SAME 304

At the sound of the gunfire Kawalsky et all CHARGE up the ramp, the entrance door CLOSING in front of them. Kawalsky realizes that he won't make it in time. He reaches over and takes the army helmet off of Nabeh's head and TOSSES IT.

The helmet SLIDES under the doorway just as the door SLAMS down on top of it. Though slightly crushed, the helmet holds the door a few inches from the ground.

KAWALSKY
Break off some wood from the carts. We'll lever door back open!

Feretti runs back down. With the butt end of his weapon, he SMASHES IT against the side of the cart, splintering it. All the boys grab hunks of wood.

305 OMITTED 305

306 INT. PYRAMID - ENTRANCE ROOM - SAME 306

Daniel stays close to Sari, holding his weapon, waiting, listening. Where are the Horus guards? Impatiently he LEANS out to look over to O'Neil.

307 DANIEL'S P.O.V. - COLUMN 307

<u>O'Neil is gone!</u> Quickly Daniel spins, looking for a sign of the Colonel. But there is none to be found. A SHADOW moves across the hallway.

Quickly Daniel retreats, pulling Sari around the side of the column, attempting to hide. A cat and mouse game begins with the Horus guards. Where are they?

307 CONTINUED: 307

DANIEL

No!

As Sari falls, Daniel spins and FIRES, the guard retreating. Daniel reaches down cradling Sari. She stares up at Daniel, the life slowly leaving her eyes.

(CONTINUED)

307A EXT. ENTRANCE DOOR - SAME 307A

Feretti HAMMERS the last plank of wood under the door. We now SEE that they have managed to jam eight thick logs of wood under the door, going across the bottom of the doorway.

KAWALSKY
On three! One, two...THREE.

At once they all LIFT, levering the door slowly upwards. As it pulls up, Skaara drops to his knees, weapon in hand and begins to crawl under the door. Nabeh follows Skaara's lead.

KAWALSKY
(struggling under the weight)
No! Not yet!

308 INT. ENTRANCE HALL - SAME 308

Daniel and Sari crouch low, moving through the columns, alert. Behind them, a SOUND. Daniel SPINS. As he moves slowly around the corner he SEES... *

Skaara crawling under the door. Skaara spots two of the shepherd boys nearby and WHISPERS to them. They SPIN, see him and rush for the door. Skaara grabs their hands and pulls them under. *

Daniel spots another Shepherd boy and STAGE WHISPERS to him to run for the door. The Shepherd boy turns and rushes for the door. *

Panicked, Sari WAVES Daniel back. Just as he arrives, she YANKS him back against the column as a Horus SHADDOW PASSES. Daniel gives a thankful nod to Sari as they make a move for the next column down. *

308A EXT. PYRAMID - ENTRANCE - SAME 308A

The last of the boys crawl outside. Skaara turns and heads back inside.

KAWALSKY
Wait!

FERETTI
I can't hold it any longer!

308B INT. ENTRANCE HALL - SAME 308B

Daniel and Sari are slowly making their way towards the exit leading to the Grand Gallery. TRAVELING FAST we suddenly RUSH towards Daniel and Sari's back in a quick P.O.V. They don't see us coming. Just as we're on top of them, Daniel SPINS to SEE...

HORUS lifting his weapon ready to fire. EXPLOSION! The Horus is KNOCKED clear away. As he falls we RACK FOCUS back to reveal...

O'NEIL, several columns away, his weapon smoking. Daniel is about to thank him when O'Neil silences him with a gesture; don't give us away.

Suddenly they HEAR Skaara YELLING at them, pointing at an approaching Horus. O'Neil turns and sees Skaara reappearing under the door.

O'NEIL
No! Stay back!

The Horus turns from O'Neil and FIRES into the doorway, SPLINTERING THE SUPPORT BEAMS. O'Neil FIRES at the Horus but the door comes CRASHING DOWN, seemingly on top of Skaara. Thinking Skaara has been killed, O'Neil continues to FIRE at the last Horus guard, killing him.

308B EXT. PYRAMID - ENTRANCE - SAME 308B

Pulled just in the nick of time, Skaara stares wide eyed at the door, Kawalsky and Feretti holding his ankles, obviously having just pulled him out by the feet.

KAWALSKY
Close one, kid.

Suddenly a loud ROAR of engines are heard approaching. Skaara looks up and SEES two GLIDERS sailing around from behind the pyramid. One of them FIRES. A chunk of wall EXPLODES.

FERETTI
Great. Now what?

(CONTINUED)

308C thru 309 OMITTED

310 INT. PRIVATE CHAMBER - RA - (REPLACE 301, 303A, 305)

Ra sits with one of the small children playing a strange, chess-like game made of small pyramids and obelisks. Anubis escorts two Horus guards as they enter. Ra nods to them.

RA
(subtitled)
Take it down. Prepare it to be sent.

The guards move over to the silver tray, lift it and take it from the room. Anubis stands guard over Ra who turns back to his game. The small boy playing with him turns away watching the other children moving close to a window, watching the activities below.

Annoyed, Ra turns to see what the child is looking at. He, too, sees the children gathering at the window. He turns back to the boy who is no longer paying any attention to the game.

Furious, Ra SMASHES the board game, sending the pieces FLYING. The boy retracts with fear. Ra turns to Anubis.

RA
(subtitled)
Go. Kill them.

Anubis bows and exits.

311 INT. ENTRANCE HALL - SAME

O'Neil checks to see if the Horus guard is alive. Convinced he's not, O'Neil takes off for the grand gallery. Daniel and Sari follow quickly behind.

Just as they leave, the first Horus who got shot, stirs, slowly regaining consciousness.

311A INT. RA'S SPACECRAFT - SAME

Anubis finishes putting his claws on the fingers of one hand, turns and starts walking towards the medallion.

312 INT. STARGATE ROOM - SAME

O'Neil enters and heads straight for the tray on the floor by the StarGate. Quickly he starts to assemble the bomb.

Daniel walks in from behind and SEES O'Neil working on the bomb and steps closer to him.

(CONTINUED)

312 CONTINUED: 312

DANIEL
What are you doing?

O'NEIL
Completing my mission.

DANIEL
We agreed to dismantle the gate on the other side.

O'Neil pulls the key out and places it in the bomb.

O'NEIL
That's your job now. You get back there and have them burry it. I'm staying here to make sure this thing goes off.

He locks it in place and a light on the bomb turns on reading ARMED. A counter turns on READING 7:00.

O'NEIL
You better hurry. You've only got seven minutes.

Daniel turns to Sari standing behind him. Suddenly a Horus appears at the top of the grand gallery. He lifts his weapon and FIRES.

Just as Sari turns to see him she's HIT. Daniel's eyes go wide as he lifts his weapon and FIRES, cutting the Horus down. The Horus guards TUMBLES down the rampway landing in a heap.

O'Neil moves towards Daniel who's already at Sari's side. Daniel craddles her lifeless body in his arms. Daniel can't believe she's dead.

O'Neil wants to say something, but there is nothing that can be said. Suddenly the medallion begins to ACTIVATE. Daniel rushes over to it, laying Sari down in the center of the medallion.

O'NEIL
What are you doing? Get back there and work the gate.

DANIEL
Wait for me.

O'Neil turns back to the bomb which now READS 6:32 and counting down. Behind him Daniel and Sari VANISH. As O'Neil turns back to tell Daniel he has no time, SMASH, he's hit.

(CONTINUED)

312 CONTINUED: (2) 312

O'Neil's head SNAPS BACK as we reveal ANUBIS, weapon in his hand. Anubis hits him again with the butt end of his weapon, and takes aim to fire. *

Realizing, O'Neil RUSHES Anubis, knocking the barrel away just as it FIRES. The two men grappling for control.

313 OMITTED 313

314 EXT. PYRAMID - SAME 314

An EXPLOSION rips up the sand as the four Gliders STRAFE from above. The Shepherd boys rush for cover all over the front of the entrance, separated.

Racing down the ramp another EXPLOSION HITS, ripping up the stairs injuring one of the shepherd boys. Skaara FIRES his rifle at the passing Gliders as he reaches the sand.

At the side of the platform, Kawalsky and Feretti take cover at the side of the closed door.

FERETTI
It's over, man. We're getting slaughtered out. We're dead.

Kawalsky grabs Feretti tight, holding him close.

KAWALSKY
Pull it together soldier. I need you!

FERETTI
What are we going to do?

Kawalsky doesn't know. He turns and sees two of the Shepherd boys staring at him for guidance. Kawalsky thinks hard. He SEES one of the carts standing between the obelisks. Suddenly Kawalsky TAKES OFF RUNNING.

FERETTI
Kawalsky!

(CONTINUED)

314 CONTINUED: 314

But Kawalsky keeps going. Two GLIDERS BANK, spotting him. As Kawalsky runs down the ramp, the Gliders DIVE shooting at him, ripping up the rampway. Kawalsky, nearly hit, keeps going.

Feretti sees Kawalsky heading towards one of the fallen carts. Taking cue, Feretti RUNS out after him.

Heroically, Kawalsky LIFTS up the re-enforced bottom of the cart, dragging it back towards another cart, the sand EXPLODING around him.

(CONTINUED)

314 CONTINUED: (2) 31

Skaara rushes over to help. Kawalsky and Feretti turn over the carts, making a small fortress between the obelisks. Skaara WAVES for the other to come and take cover.

The other boys DASH out from their positions, racing for the cover of the toppled carts, POWER BURSTS blasting all over.

Skaara screams out for Nabeh, who stands alone, too frightened to move. Skaara screams out again. Finally Nabeh RUNS, full speed. Just before he gets there, BLAST, he's knocked off his feet, laying sprawled out over the sand.

Devastated, Skaara stares at his fallen friend. Kawalsky SEES this and eases Skaara back down below the safety of the barricade.

314A INT. PRIVATE CHAMBER - RA 314A

The children scurry to pick up the fallen pieces of Ra's board game. They bring the pieces back, setting them down carefully on the board. Impatient, Ra stands and moves over to a doorway. He SEES...

314B RA'S P.O.V. INTO PALACE ROOM - DANIEL AND SARI 314B

Daniel carries Sari through the palace.

Seeing them, a small amused smile crosses Ra's lips. He turns and moves to his jewelry box which slowly opens. Ra grabs his power disk, placing it over his hand.

The children react with fear, thinking one of them might be killed. Ra shoots a glance at them and exits. Immediately the children turn and RUSH to the window.

315 INT. SARCOPHAGUS ROOM - SAME 315

Carrying Sari, Daniel walks into the sarcophagus room. He lays Sari's lifeless body down in the open sarcophagus. As he steps back the sarcophagus slowly CLOSES around her. Overcome with emotion, Daniel moves back, waiting, helpless.

316 OMITTED 316

317 INT. STARGATE ROOM - PYRAMID - SAME 317

O'Neil and Anubis are locked together, struggling for control over the weapon. Anubis shakes O'Neil free. He lifts the weapon and takes aim. Again, O'Neil rushes back, just in time, KNOCKING the weapon upward as it DISCHARGES.

O'Neil makes a move, twisting under Anubis, grabbing his wrist and wrenching his arm back. O'Neil steps under his arm, wrapping himself behind Anubis.

(CONTINUED)

317 CONTINUED: 31

With his free arm he LOCKS Anubis into a choke hold.

Anubis SLAMS BACKWARDS, crushing O'Neil between his back and the wall. Desperately, O'Neil grabs for the button on Anubis' collar. SMASH, again Anubis SLAMS back.

Finally O'Neil's hand takes hold of the button. He presses and the Anubis helmet DISAPPEARS. Anubis grabs onto O'Neil's shoulder TOSSING him down to the floor, HARD.

But as O'Neil hits, he SCISSOR KICKS Anubis' legs out from under him.

317A OMITTED 317

317B OMITTED 317B

317C EXT. PYRAMID ENTRANCE - SAME 317C

The four gliders are circling above, BOMBARDING the barricade below. The Shepherd Boys are ducked down as Kawalsky turns to Feretti.

KAWALSKY
We've got to concentrate all our firepower at the same target.

Just then one of the GLIDERS swoops down from over the entrance, straight towards him. Kawalsky points to the glider. The Shepherd boys understand and they all lift their weapons at the same time.

As the Glider DIVES DOWN, Kawalsky, Feretti, Skaara and the boys all STAND and OPEN FIRE.

317D ANGLE - GLIDER 317D

A BARRAGE of bullets SLAM into the glider. It SWERVES wildly, its wing SMASHING into the top of the obelisk. The glider SPINS out of control, disappearing over the dune.

In a gigantic FIREBALL, the glider EXPLODES as it crashes behind the dune. The shepherd boys CHEER!

318 INT. SPACE CRAFT - THRONE CHAMBER - SAME 318

Through the doorway, we SEE Daniel stepping backwards. In the foreground we SEE Ra step into view. Surprised to see Daniel, Ra watches Daniel for a moment, fascinated.

319 INT. SARCOPHAGUS ROOM - SAME 319

Daniel waits, helpless as Ra enters. Slowly Ra encircles him, studying him. Daniel tries to keep his distance as Ra moves around him. Suddenly Ra stops, a puzzled look on his face.

RA
(subtitled)
Why? Why would you come here now?

Slowly Ra turns away from Daniel, looking over at his sarcophagus. When he looks back and sees the frightened look on Daniel's face, he realizes he's hit it. Slowly he moves towards the sarcophagus.

Daniel RUNS towards him to stop him. He LUNGES at Ra, but Ra SPINS, lifting his hand towards Daniel. The power of Ra's hand sends Daniel FLYING BACKWARDS, SLAMMING him against a pillar. Daniel slides to the floor. Ra looks back to Daniel and smiles, superior and unstoppable.

As Daniel tries to recover he SEES, Ra running his hand over the sarcophagus.

DANIEL
No!

The sarcophagus slowly OPENS revealing Sari. Ra turns back to Daniel, surprised and intrigued.

RA
(subtitled)
How romantic.

As Ra moves back towards Daniel we SEE Sari's eyes flutter open. Not yet fully healed, yet life <u>restored</u>.

RA
(subtitled)
You die together.

320 INT. STARGATE ROOM - SAME 320

Breaking free from Anubis, O'Neil LEAPS for the alien weapon. * He grabs it and spins back, but just as he does Anubis is * RIGHT ON TOP OF HIM, grabbing the end of the weapon and * SNAPPING IT OFF. *
*
While staring at it in shock, Anubis wrestles the rest of the * weapon from O'Neil. Using it as a staff, he SMASHES O'Neil * to the side of the head. *
*
O'Neil SLIDES over the floor. Looking up he SEES the bomb * counter READING 3:51 and counting down. *

321 OMITTED 321

322 INT. SARCOPHAGUS ROOM - SAME 322

Daniel is backing away as Ra keeps moving towards him, unrelenting.

DANIEL
(subtitled)
Don't hurt her. Please.

Ra gives Daniel a condescending glare as he slowly lifts his hand towards Daniel's head.

322A EXT. PYRAMID ENTRANCE - OBELISKS - SAME 322A

From over the dunes another GLIDER dives down towards us. Again, Kawalsky leads the shepherds who POP UP from behind the barricades and OPEN FIRE at the Glider.

The Glider SWERVES violently, just missing the obelisks. But as it BANKS UPWARDS, it sails directly into THE SPACE SHIP PYRAMID, EXPLODING on impact.

322B INT. SARCOPHAGUS ROOM - SAME 322B

Just as Ra is about to torture Daniel, BANG, the explosion from the Glider ROCKS THE ROOM. Ra STUMBLES backwards, SHOCKED. Ra recovers and quickly makes his way over to the window to see what is happening.

Seizing his opportunity, Daniel leaps to his feet. He races to Sari's side, thrilled to see she's alive, albeit barely. He lifts her out of the sarcophagus and rushes out of the room.

Seething with anger, Ra SPINS back towards the escaping Daniel. Slowly he moves after him.

323 OMITTED 323

324 EXT. PYRAMID - SAME 324

The number of shepherd boys are dwindling from the intense BOMBING from the remaining two Gliders. As another Glider makes a PASS, again Kawalsky leads the boys to FIRE.

Suddenly, Skaara runs out of ammunition. Quickly, weapons begin to CLICK, empty all around him.

Slowly Kawalsky and Feretti run out of ammunition as well. The Glider passes over and BLASTS into the barricade.

(CONTINUED)

324 CONTINUED: 324

Several other shepherd boys are injured.

KAWALSKY
Damn it!

325 THE GLIDERS 325

break formation, banking away from the fortification. At first they're hopeful that the battle is over. They are quickly deflated when they SEE..

Not too far away, the Gliders LAND on the dunes.

326 INT. STARGATE ROOM - SAME 326

Anubis SWINGS the weapon like a staff. O'Neil grabs for and * LIFTS the silver platter, using it as a SHIELD. O'Neil * FLINGS the tray at Anubis and CHARGES, SLAMMING him against * the wall. Locked in mortal combat, the two warriors * struggle. *

327 EXT. DUNES - SKAARA AND SHEPHERD BOYS 327

The gliders have landed on the top of the dunes. One of the Guards, YELLS OUT, commanding a surrender.

Slowly some of the shepherd boys climb out from behind the toppled carts, throwing their weapons aside. Skaara tries to stop them as they leave.

Even Feretti bows his head in defeat as Kawalsky chucks his weapon away in frustration.

328 INT. THRONE ROOM - SAME 328

Sari in his arms, Daniel rushes across the room over to the medallion. Frightened, Daniel searches for someway to turn it on. As Daniel looks up he SEES...

329 RA 329

Marching straight towards Daniel and Sari. Coming closer, closer...

330 INT. STARGATE ROOM - SAME 330

O'Neil and Anubis continue to struggle. Anubis with the upper hand gets on top of O'Neil, pummeling him with savage blows to the head. O'Neil, pinned. *

331 INT. THRONE ROOM - MEDALLION SECTION - SAME 331

Ra has reached Daniel and Sari. Slowly he LIFTS his hand, exposing the device to Daniel. He moves his hand close to Daniel's head.

RA
(subtitled)
I am no longer amused.

Behind him we SEE the children arrive, watching helplessly.

332 INT. STARGATE ROOM - SAME 332

Anubis swings, his razor sharp claws ready to slice. O'Neil grabs one of Daniel's books, using it as a shield. Anubis' claws RIP into the book, getting CAUGHT. Taking advantage, O'Neil twists the book, jacking Anubis' arm back.

O'NEIL
Bad dog!.

O'Neil SWINGS with his free hand and SMASHES Anubis in the face, again and again. Suddenly he MONKEY FLIPS Anubis OVER his head, sending him sprawling. Anubis rolls to a stop at the edge of the Medallion, his HEAD landing ONTO THE MEDALLION'S SURFACE. * *

O'Neil LEAPS on top of him, pinning him down. Anubis grabs for his weapon. O'Neil SLAMS Anubis' arm back to the floor.

As Anubis' wrist device hits the floor, the medallion suddenly ACTIVATES, the laser beginning to form the cylinder. O'Neil is shocked. Realizing, he holds Anubis down.

333 INT. RA'S CRAFT - MEDALLION ROOM - SAME 333

Ra lifts his hand above Daniel. His head begins to DISTORT, particles SHIFTING. Daniel who SCREAMS OUT in agony. Suddenly the LASER begins to form the cylinder around the medallion.

Through his pain, Daniel SEES this and GRABS RA'S WRIST. With every bit of strength Daniel can gather, he holds tight through his torture. The laser encircles the medallion, sealing.

Unable to pull free, RA'S HAND CAUGHT IN THE CYLINDER. His eyes go wide with panic. Just before the cylinder seals, Daniel REACHES up and RIPS the GOLDEN SUN DISK off Ra's neck.

(CONTINUED)

333 CONTINUED: 333

Suddenly the BEAM ACTIVATES. Ra SCREAMS OUT as his hand is SEVERED in the BEAM.

334 INT. STARGATE ROOM - SAME 334

O'Neil's eyes go wide as he SEES...The cylinder SEALS UP, SEVERING ANUBIS' HEAD.

(CONTINUED)

334 CONTINUED: 334

O'Neil jumps back away from the headless body.

335 INT. RA'S CRAFT - MEDALLION ROOM - SAME 335

Daniel looks up at the shocked Ra as he, Sari and RA'S HAND are BEAMED downward. Just as they disappear, the HEAD OF ANUBIS, arrives in their place. Ra can't believe his eyes.

Clutching his severed wrist, Ra SCREAMS OUT in terrible pain and frustration. He turns towards the children, yelling at them to come. Frightened, they back away from him.

Furious, Ra STORMS past them, clutching at his wrist.

336 INT. STARGATE ROOM - SAME 336

O'Neil looks over to see the unconscious Daniel and Sari laying on the Medallion. Quickly he TURNS and looks over at the bomb. *

It READS 2:25 and counting. *

O'Neil GRABS for the key and PULLS IT OUT. But before he can breath a sigh of relief, he SEES the counter CONTINUES to count down - 2:13 AND COUNTING. *

O'NEIL *
What the hell? *

337 EXT. DUNES - SKAARA - GUARDS - SUNSET 337

As the two guards approach, weapons aimed, Skaara turns to Kawalsky for help. Kawalsky knows all is lost and raises his hands in surrender. Feretti does the same. The boys, reluctantly follow their lead.

Slowly they come out from behind their barricade, surrendering.

338 ANGLE - DUNES - GUARDS AND SHEPHERD BOYS 338

Just as they are about to reach the Guards the SOUNDS of DRUMS begin to beat off in the distance. The Guards FREEZE. The Shepherd boys look around, frightened.

Like the drums at the assembly, the SOUND builds in tempo and volume as they appear to approach.

As they reach a fever pitch, the SOUND STOPS. Suddenly a LONE CRY is heard off in the distance.

The Guards look around when Kasuf APPEARS at the top of the dunes. He lifts his arms and SCREAMS OUT a COMMAND. Suddenly...

339 THOUSANDS OF PEOPLE 339

Appearing at the top of every dune. The Guards turn just as Kasuf SCREAMS OUT a BATTLE CRY.

Rushing over the dunes, from every direction, all the workers and townspeople run towards the guards, SCREAMING OUT.

340 KASUF 340

Leads the CHARGE. With primitive TOOLS, MINING EQUIPMENT and make-shift weapons, the people ATTACK.

The Guards FIRE, killing several but they are TOTALLY OUT NUMBERED. Before they can escape they are OVER RUN, MOBBED.

341 INT. SARCOPHAGUS ROOM - SAME 341

Shivering with PAIN, Ra moves to his sarcophagus. Suddenly the SOUND of THOUSANDS OF VOICES draws his attention. He moves over to a window behind the sarcophagus and SEES...

342 RA'S P.O.V. - OUT WINDOW - BATTLE BELOW 342

His guards overrun, a riotous mob outside. Stunned, Ra can't believe what he's seeing. Furious he makes his way over to the many PEDESTALS. Frantically he lays his one hand over many of them in a specific sequence.

Suddenly the entire CRAFT begins to RUMBLE, coming to life.

343 EXT. PYRAMID - KASUF AND SKAARA - SUNSET 343

In the center of the chaos, Skaara stops, listening. Soon the RUMBLE grows LOUD. Slowly everyone STOPS, turning towards the pyramid.

Kawalsky and Feretti, also freeze, looking upwards. Astonished they hold back their triumph as they SEE...

344 PYRAMID AND CRAFT - SUNSET 344

The craft begins to FOLD UP, preparing for launch, BLASTS of AIR shooting from the sides.

345 INT. STARGATE ROOM - SAME 345

Daniel is unconscious, Sari is not much better. As she cradles him in her arms the room suddenly begins to SHAKE. O'Neil frantically continues his futile attempt to disassemble the bomb. * *

346 EXT. PYRAMID - SUNSET 346

Ra's Space Craft begins to LIFT OFF. The HARSH WINDS BLOWING. Slowly the CRAFT leaves the pyramid, sailing upwards into the sky.

347 ANGLE - KAWALSKY, SKAARA AND FERETTI 347

Seeing the craft retreating, they CHEER, the harsh winds kicking up the sand.

348 INT. STARGATE ROOM - SAME 348

Daniel begins to wake in the violent shaking of the room. Through his haziness he SEES O'Neil by the bomb. • Misunderstanding, Daniel thinks he's turning it on.

DANIEL
What are you doing!?

With all his energy, Daniel pulls himself up, moving closer to O'Neil.

DANIEL (Cont'd)
We won! He's leaving! Turn it off.

O'NEIL
I'm trying but I can't disarm it.

DANIEL
What do you mean, you can't!?

O'NEIL
It was rigged.

DANIEL
By who?

Seething, O'Neil turns to Daniel.

O'NEIL
(through his teeth)
Military intelligence.

They both turn back to the bomb, the counter READING 0:18 and COUNTING. O'Neil and Daniel exchange a desperate glance. Suddenly they both seem to get an idea.

349 INT. RA'S CHAMBER - SAME 349

His wrist wrapped in his robe, Ra has finished the take off sequence. His eyes filled with tears of humiliation, Ra YELLS out to the children but they do not come. Frustrated, Ra moves to the edge of the doorway and CALLS OUT to the children.

He turns and SEES the children have gathered onto the medallion, huddled close, fear in their eyes. Angrily, Ra yells over to them.

RA
(betrayed; subtitled)
You can not leave me!

Suddenly the medallion ACTIVATES, the children begin to disappear.

(CONTINUED)

349 CONTINUED: 349

Ra SCREAMS OUT with anger and betrayal. The children vanish. In their place Ra SEES...

350 THE NUCLEAR DEVICE 350

Sitting on top of the medallion is THE NUCLEAR DEVICE.

The digital clock on its side reads: 6...5...4

Ra's eyes go wide.

351 EXT. PYRAMID - SUNSET 351

Daniel, O'Neil and Sari emerge from the pyramid. Daniel LOOKS UP to the sky just as the craft DISAPPEARS, out of the stratosphere.

(CONTINUED)

351 CONTINUED: 351

DANIEL
He's gone.

The shepherd boys all stare upwards. At the point of disappearance, the craft is replaced with a BRILLIANT FLASH OF WHITE LIGHT. Suddenly the sky IGNITES with COLORS.

The ROAR of a NUCLEAR EXPLOSION.

352 ANGLE - PYRAMID ENTRANCE 352

From the top of the stairs they watch the most amazing light show ever.

O'NEIL
And he won't be coming back.

O'Neil and Daniel share a smile. Through the doorway behind them we SEE Ra's "children" squinting as they walk out into the daylight.

352A ANGLE - SKAARA 352A *

As he pushes his way through the cheering crowd over to NEBEH, laying in the sand. Skaara kneels down next to him as two others are already tieing up his wounds. *

Nebeh's eyes squint open. Injured but still alive, he smiles at Skaara. Skaara smiles back as the others load him onto a make-shift litter. *

353 ANGLE - SHEPHERD BOYS 353 *

Skaara rushes over and joins the rest of the shepherd boys as they walk up to O'Neil. Kawalsky and Feretti walking up behind them. Skaara stops before him. O'Neil turns to him, waiting. *

He lifts his hand SALUTING O'Neil. Slowly O'Neil begins to smile.

One by one, the rest of the shepherd boys SALUTE.

O'Neil stands to attention. Finally he proudly lifts his hand and returns the gesture. Kawalsky and Feretti share a smile.

354 ANGLE - PEOPLE 354

Below them *THOUSANDS OF PEOPLE* surround the base of the ramp.

355 ANGLE - ENTRANCE PLATFORM 35

Daniel, O'Neil, Sari, Skaara and Kasuf turn towards the masses below. Skaara grabs Daniel's hand and LIFTS HIS FIST into the air.

356 A THOUSAND FISTS 35

All at once a THOUSANDS FISTS are RAISED with a loud CHEER, THE BATTLE CRY repeated. Daniel is overwhelmed with emotion.

357 THE MASTADGE 357

Pushing through the crowd, the Mastadge ROARS OUT to Daniel. Daniel laughs, turns to Sari and HUGS HER TIGHT.

358 WIDER SHOT OF SURROUNDING AREA 358

All the shepherd boys, their arms lifted above their heads. The CHEER CONTINUES as we pull back wider and wider.

358A THE STARGATE - DETAIL 358A

Just as the last symbol moves into place, the ring IGNITING.

WIDEN TO REVEAL:

358B INT. STARGATE ROOM - PYRAMID - SAME 358B

Feretti, Kawalsky and O'Neil prepare to enter the gate. Skaara and Daniel move close. O'Neil holds his hand out for Skaara. Skaara stares at the hand for a beat. Slowly he reaches out and shakes hands with O'Neil.

FERETTI
(to Daniel)
I always knew you'd get us back.

KAWALSKY
Right.

Daniel smiles as Kawalsky laughs.

O'NEIL
You sure you wanna do this?

DANIEL
Yeah. I'm sure. *

Daniel nods. O'Neil moves over to Daniel, shakes his hand. There's an awkward pause.

O'NEIL
You gonna be alright?

DANIEL
I'll be fine. You?

O'NEIL
Yeah. I think so.

Daniel reaches over and hands something to O'Neil. He looks down and sees the GOLDEN SUN DISK in his hand.

DANIEL
Tell Catherine it brought me luck.

(CONTINUED)

358B CONTINUED: 358B

O'NEIL
I will.

O'Neil turns and joins his men as the STEP THROUGH THE GATE, disappearing. Skaara waving good-bye as they go.

358C EXT. SAND DUNES - SMALL CARAVAN - LATER 358C

The last of the three suns SET as Daniel and Sarı lead a caravan away from the pyramid over the dune. The Mastadge HOWLS out his beautiful CRY.

FADE TO BLACK:

END PART ONE